

*Dorothy L. Deane*

# The Colonial TREASURE BOOK







# *Special Selections of* **COLONIAL** **Reproductions**

**M**ORE and more the home lovers of America are turning to furnishings expressive of character and permanence as well as beauty and utility. They are looking beneath the wasting torrent of ephemeral furniture fashions to the solid, immovable granite of enduring craft traditions. They want their homes, above all else, to reflect thoughtful appreciation of the heritage of the past as well as the advancements of the present. They want furniture that is more than wood and fabric . . . furniture that is rich in historical significance, eminently livable, in quiet good taste, and of lasting aesthetic value.

For those who dream of the ideally furnished home, the Colonial Manufacturing Company has made available a most unusual and diversified collection of historically authentic reproductions. Colonial has been granted permission to reproduce the finest historical pieces from a world-famed museum, a permanent exhibit at the Edison Institute in Dearborn, Michigan. Thousands of people have come countless miles to see these prized heirlooms, retrieved at great expense by furniture connoisseurs who ransacked great museums, ancestral homes, attics, and historic farm houses for these precious originals.

The Colonial reproductions pictured and described on the pages of this booklet faithfully mirror and perpetuate the artistry of many priceless originals in the Edison Institute. Every detail of the design, form, outline, and proportion of the reproductions faithfully embraces the spirit of the old masters, and any departure in minor constructional detail is made to conform with more modern cabinet-making practice. You will find one or more of these pieces wonderfully appropriate for your own home. But you must see these magnificent reproductions to appreciate their full impressiveness. They are on display in the better furniture and department stores.

**COLONIAL MANUFACTURING CO.**  
**ZEELAND, MICHIGAN**

*This plate, applied to reproductions of originals from the Institute, certifies the authenticity of the replica. Look for it when you make your selections.*





MAIN ENTRANCE  
of the

## EDISON INSTITUTE

TWO hundred acres at Dearborn, Michigan, have been set aside for an educational project which reflects the ideas of its founder, in memory and named after his friend, Thomas A. Edison, the great inventor.

The main exhibition hall covers approximately eight acres, divided in three major divisions representing the three main industrial arts: agriculture, manufacture and transportation, which include the household arts exhibits. These buildings are architectural reproductions of Independence Hall, Congress Hall and the old City Hall of Philadelphia.

As the visitor passes through the entrance lobby as shown above, on the right and left are chambers duplicating the two in Independence Hall — that one on the right in which the Declaration of Independence was signed; that on the left the Supreme Court Chamber. Directly ahead, inclosed by a glass case, is the "cornerstone" dedicated to Thomas Alva Edison, to symbolize the union of industry and Agriculture, and at the time of dedication on September 27th, 1928, the spade of Luther Burbank was thrust into the wet cement by Mr. Edison and then imprinted his footsteps in this cement and inscribed his name — leaving in the concrete a memorial for all time.

Shown in this building are various groups of products from an early age, and among them some 6000 pieces of furniture which go back to the European sources of inspiration and selected with great discrimination and care. It is from this vast group that permission was received by the Colonial Manufacturing Company, who in its period of history had become known as consistent manufacturers of furniture of a fine quality, to reproduce numerous pieces, some of which are shown in this booklet for your inspiration.



# MAHOGANY

## *King of Cabinet Woods*

THE history of mahogany is the history of furniture's greatest years — that "Golden Age" of craftsmanship, when Chippendale, Hepplewhite, Sheraton, and America's Duncan Phyfe, each in his own way, drew inspiration from that king of the cabinet woods found in the West Indies — mahogany.

The mahogany family of trees consists of many branches, subdivided into several hundred individual species. The first of these is the genus known as "Sweitema," with five known species, all producing true mahogany. The identification of the various woods sold under the name of mahogany is a highly technical matter, and every purchaser should ascertain from what region the wood called "mahogany" was imported. To quote from a booklet by the Mahogany Association, Inc.: "Except for a small quantity in the Florida Everglades, unavailable because of its location, no genuine mahogany grows in the United States, and all that we have is imported from three widely separated tropical sources. The first of these is Mexico, Honduras, Guatemala, Nicaragua, and other Central American States and parts of South America; the second is from the Nigerian Gold and Ivory Coasts of West Africa, and the third is the West Indian Islands, principally Cuba and Santo Domingo." The second group, known as "African Mahogany," is a serviceable wood and possesses a beautiful grain, but it is not regarded as being equal to the true mahogany of the Americas. From these sources, and these only, come the world's present supply of mahogany, despite the presence of such designations as "East Indian Mahogany," "White Mahogany," "Hawaiian Mahogany," "Liberville Mahogany," and "Philippine Mahogany," which are, respectively, Padouk, Prima Vera, Koa, Gaboon, and several other hard woods. The designation "Genuine Mahogany" on a piece of furniture means just what it implies.

Mahogany was first introduced into England during the seventeenth century, by Sir Walter Raleigh, who discovered the wood in the West Indies. He admired its strength and durability, but it remained for the craftsmen and wood workers of the time to discover its beauty. It is two fold. First, there is an infinite variety of figures and grain — no two of which ever are alike. Second, because of the way its combinations of light and shade seem to dance. Then, mahogany is remarkable because it responds to every known method of finishing, because it is so workable on the carver's bench, and, lastly, because in every way it grows more mellow, more beautiful, and more desirable with age.



### **No. 1675 Sheraton Clock**

*Genuine Honduras Mahogany*

Height 90" Width 20" Depth 12"

Sheraton's books of furniture design were eagerly read by his Yankee contemporaries. And although the stately museum original of this clock was built about 1800 by Thomas Harland of Norwich, Connecticut, it clearly shows the trans-Atlantic influence of the London master. Sheraton touches include the reeded columns and the gracefully shaped apron with spreading feet. Most typical of all, however, is the magnificent employment of inlay. A golden-red ribbon-stripe mahogany is the dominant wood; this is richly accented, however, with plaques of flaming mahogany, each bordered with its inlaid line of boxwood and ebony. A fascinating detail is the mechanism that indicates, from day to day, the changing phases of the moon. The dial is hand-painted.

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*





### **No. 1646 Daniel Boone Hall Clock**

*Genuine Honduras Mahogany*

Height 85" Width 19" Depth 12"

The original of this clock seems to have enjoyed a romantic series of adventures. It was purchased for the Edison Institute collection from a Kalamazoo family whose forebearers had received it as a gift from their cousin, Daniel Boone. Exhaustive research indicates that it had likewise been in the Boone family for some generations, having been made prior to 1750. In any event the clock is a charming example of early American craftsmanship. The ribbon-figured mahogany is delightfully inlaid with four-pointed stars and contrasting lines of holly and ebony.

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*



**No. 1638 Simon Willard Hall Clock**

*Genuine Honduras Mahogany*

Height 93" Width 21" Depth 12"

Replica of clock originally manufactured by Mr. Simon Willard, who in the latter part of the eighteenth century, was one of the foremost clock manufacturers, operating from his "The Clock Dial" shop on Roxbury Street, Boston, Massachusetts, then located nearly opposite the road that turned off to Plymouth.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*





### **No. 1645 Thomas Jackson Preston Hall Clock**

*Genuine Honduras Mahogany*

Height 89" Width 21" Depth 12"

Here is a delightful example of American craftsmanship. The carved pineapple finials, scroll-saw pediment and flat banding spring direct from the soil of New England. The stately proportions and masterful handling of mouldings, however, reveal the sound taste and training of the maker, whose name is retained above the dial of this replica. Found in Norwich, Connecticut, the original was probably made about 1790. In this year, our founding fathers had completed the American constitution; now, in the words of John Adams, "the thirteen clocks all struck together."

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*



### **No. 1648 Walter Cornell Clock**

*Genuine Honduras Mahogany*

Height 90" Width 20" Depth 11"

One of the most gifted Early American clock makers was Walter Cornell, a member of the old Clock Makers' Guild. The original of this clock, now in the Edison Institute Museum, is one of Cornell's masterpieces. Colonial is enabled to bring you this replica, faithful in every detail to the priceless original. The design is distinguished by the interesting pierced grille work atop the pediment, by the brass finials and pilasters, and by the hand painted dial. A quaint little ship above the dial sails to and fro as the pendulum moves. The exterior of the case is overlaid with gloriously figured crotch mahogany.

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*





### **No. 1641 Goddard Hall Clock**

*Genuine Honduras Mahogany*

**Height 93" Width 22" Depth 12"**

John Goddard of Newport is a name to conjure with among today's lovers of fine old American furniture. His best work was done just before and during the Revolutionary War. He was a contemporary, therefore, of Hepplewhite. But his own style is characterized by a typically American admiration for the monumental manner of the late Georgians and of Chippendale. This clock, with its graceful swan's neck pediment and block-front treatment is typical of the New England master—and its faithful employment of fine Honduras mahogany would earn his nod of approval.

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*



## No. 325 18th Century Chest

*Genuine Honduras Mahogany*

Height 31" Width 36"

Depth 21"

This block front chest with bracketed feet and plain blocking extending to the top is representative of the type of low chest of drawers which was developed in the northern part of New England.

It is similar to one bearing the label of Frothingham, a joiner and cabinet-maker, who plied his trade in Boston. Circa 1770-80.

The conservative character of this well-proportioned chest recommends it for the home of today.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*

## No. 390 Bombe Chest

*Genuine Honduras Mahogany*

Height 32" Width 39"

Depth 21"

Too little credit has been given to the early Dutch influence in American folk art and thought. To be sure, King William imported Dutch baroque (and with it, a multitude of oriental and Spanish motifs) into the English domestic scene. But this chest is American, as testified by its employment of mahogany. It was probably designed from a mid-17th century Dutch prototype, imported by some Hudson River patron. Its brasses and carved cabrioles provide a pedigree for the glorious masterpieces of Savery and his contemporaries.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*







## No. 326 Savery Low-Boy

Genuine Honduras Mahogany

Height 30" Width 36" Depth 21"

The original of this low-boy was made in Philadelphia between the years of 1760-1777. At this period of history there flourished in the Quaker City a school of great cabinetmakers, among whom we find the names of Gostelow, Savery, and Randolph. Working competitively, and incorporating much of the same motifs in their creations, they have all shared in the glory that belongs to Philadelphia furniture.

This type, with its characteristic center drawer treatment, elaborately scrolled apron, and shell carved knee, was originally made to serve as a dressing table for the bedroom. In time it became a depository in which were kept documents, money, jewelry and other valuables. Eventually it found a place of honor in other rooms of the house.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*

## No. 300 Lowboy

Genuine Honduras Mahogany

Height 31" Width 34" Depth 21½"

Real loveliness has little to fear from fashion changes. The form of this low-boy, for example, was evolved about 1700 when the style of William and Mary was blending into the Queen Anne period. But here, on our own American seaboard, such pieces retain their appeal for generations. The priceless original, of which this is a faithful copy, was built about 1735. Colonial has maintained the mellow sheen of the fine old mahogany and has reverently reproduced the fine marqueterie sunburst in the top and the beautifully inlaid shell motif of the central drawer — together with details such as the beaded drawers, apron pendants, and exquisite cabriole legs.

*Reproduction authorized through courtesy of the Edison Institute from a piece in their Museum at Dearborn, Michigan.*





## No. 958 Chippendale Tilt Table

*Genuine Honduras Mahogany*

Height 28" Width 28" Depth 28"

Few furniture forms have been given more thought than the tripod table. Its principle was known as early as the middle of the 17th century. Designer-craftsmen concentrated all their consummate skill in its stylistic development, bringing it to perfection some hundred years later in England.

American tripod tables resemble their English prototypes and in excellence of carving, especially around Philadelphia, approach the finest foreign models.

This table of exquisite line and proportion retains that elusive quality inherent in all the better Quaker models — creations that for sheer beauty have never been surpassed in America.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*

## No. 2318 Goddard Secretary Desk

*Genuine Honduras Mahogany*

Height 44" Width 43"

Depth 24"

John Goddard, the Newport cabinetmaker, was the chief exponent of the blocked front which became popular in this country during the third quarter of the eighteenth century.

No one can examine the interior of this mahogany masterpiece without gaining new reverence for the American craftsmanship tradition.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan...*







### **No. 904 Sideboard**

*Genuine Honduras Mahogany*

Height 38" Width 55" Depth 24"

The years of prosperity which followed the Revolution saw the creation of some of the richest, most beautiful furniture ever made in America. This era, known as the "Federal" period, leaned heavily upon the designs of such Londoners as Hepplewhite and Sheraton. No English maker, however, ever surpassed the skill with which this sideboard, of Hepplewhite inspiration, was constructed. The material is mahogany, of a warm sunny tone that ripples under the light. For the top, a striped grain is employed, edged with a narrow inlay of boxwood. The serpentine face is paneled in mahogany, with crossband borders of satinwood and inlaid escutcheons of box. The extension leaf is overlaid with top-grain leather, and tooled by hand in gold.

*Reproduction authorized through courtesy of the Edison Institute from the original in their museum at Dearborn, Michigan.*

### **No. 2308**

#### **Longfellow Desk**

*Genuine Honduras  
Mahogany*

Height 43" Width 39"

Depth 22"

*Nothing that is, shall perish  
Utterly,  
But perish only to revive  
again.*

Longfellow's own words find realization in this perfectly executed replica. The intimate association of the original with the charmed circle gathered in the historically great Cambridge house—with its reflection of Longfellow's quiet dignity and sensitiveness of taste add infinite pleasure to its ownership.

*Reproduction authorized  
through courtesy of the Edison  
Institute from the original in  
their Museum at Dearborn,  
Michigan.*



**No. 799  
Duncan Phyfe  
Fireside Seat**

*Genuine Honduras  
Mahogany*

Height 28" Width 39"  
Depth 16"

This romantic concept illustrates Phyfe in his best and most typical mood. It speaks of New York City at the heyday of Federalism . . . of a sophisticated era torn between British style leadership and its own victorious patriotism. Phyfe's highly individual refinement of French Empire form indicates that the Redcoats lost another battle. Real mahogany gives authority not only to Phyfe's sense of engineering, but also to his peerless chisel.



**No. 2519 Butler's Secretary**

*Genuine Honduras Mahogany*

Height 80" Width 39" Depth 22"



The years following the Revolution were years of tremendous prosperity for mercantile and ship-owning families along the Atlantic seaboard. From this new wealth (and the willingness to spend it) flowered the so-called "Federal" style of American furniture, of which this secretary is an outstanding example. Such furniture sprang directly from the designs of Hepplewhite and Sheraton; this piece, for example, reflects Sheraton's employment of reeding and his reaching for height. But one may discern in American sturdiness and practicality in its lines and in its generous provision of space for records. American likewise are glorious facings of swirl mahogany employed on the drawers. The tambour top rolls back to free a sliding writing surface, faced with top-grain leather hand-tooled in gold leaf. The upper doors are fitted with individual mullions and glazed with separate panes of convex glass.

*Reproduction authorized through courtesy of the Edison Institute from the original in their Museum at Dearborn, Michigan.*



## *Other* COLONIAL *Masterpieces*

ON the preceding pages is depicted a representative group of Edison Institute reproductions — reproduced by permission of the Institute. On the pages which follow are a number of other Colonial masterpieces included in the superb Colonial line. Both groups will be augmented in the number of offerings as fast as conditions permit.

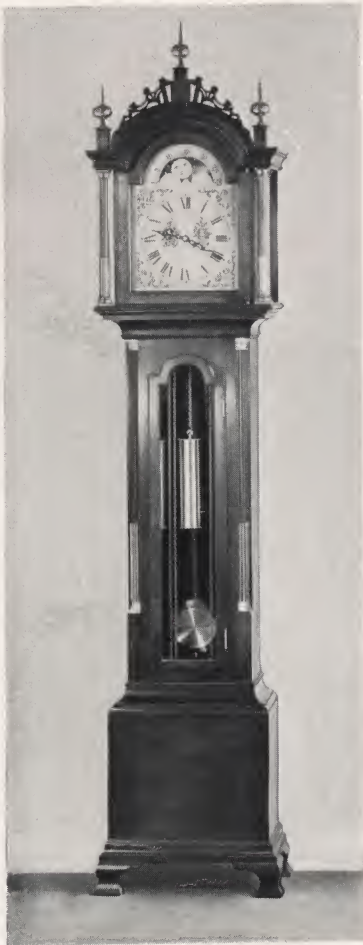
Both groups are representative of Colonial craftsmanship and careful attention to detail — attention that is prodigal with time to the niceties, the obscure details, the character of intelligent hand-work, depth and luster of finish — those things that constitute the gulf between fine furniture and commercial furniture. Both are worthy bearers of the proud Colonial trade-mark.

Colonial has never bargained with quality or with workmanship. Its task is one of pleasure, and no research is deemed too comprehensive, no process too exacting to give to the glorious period it knows so well the worthiest expression. Into the representative pieces shown here Colonial has breathed the originality and idealism of Colonial America, the gracious culture of Federal America, the spirit of a revered historic age. All of them are destined for pleasant homes where their rich tradition and appealing charm will form a background for generations of kindly, cultured folk.

**No. 1435**  
**Grandmother's Clock**

Height 78" Width 15" Depth 12"

A charming and dignified version of the stately clocks of our forebears, but proportioned for the more restricted living space of today. The pediment is beautifully designed and executed, offering a fascinating glimpse at the brass weights and pendulum.



**No. 1657 $\frac{1}{2}$**   
**18th Century Clock**

*Genuine Honduras Mahogany*

Height 85" Width 19" Depth 11"

Reproduction from the work of a famous designer of the late 18th century. Excellently proportioned reeded columns, inlaid with brass rods set within brass caps, enhance the design. The three spiked brass balls on the hooded top give a lofty effect. This decorative touch was frequently used in the early days of our republic. Hand-painted dial, with hand-painted moving moon wheel showing marine landscape.





**No. 1302**  
**Early American Clock**

*Genuine Honduras Mahogany*

Height 82" Width 22" Depth 16"

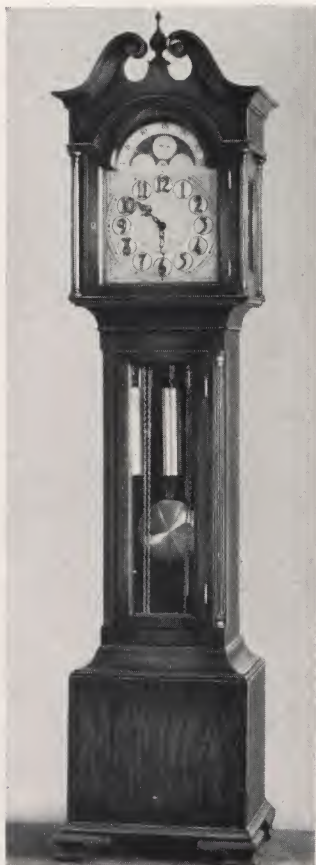
The fine mechanism of this clock, with its brass weights and tubular chimes, provides its own fascinating decoration. But no connoisseur of furniture will overlook the magnificent hooded pediment and the classic columns. The very highest quality of heavy plate glass is employed for the front and two sides.

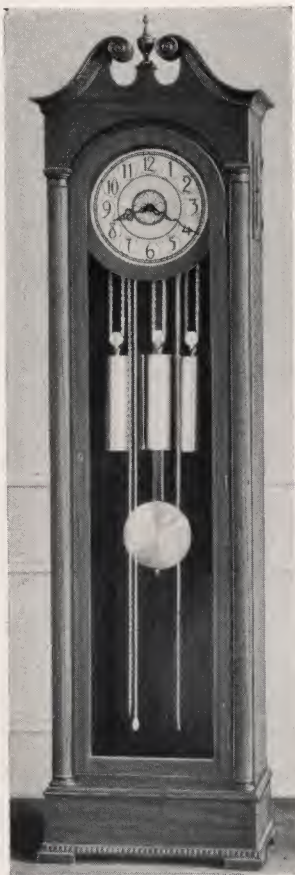
**No. 1642**  
**Old Grandfather's Clock**

*Genuine Honduras Mahogany*

Height 86" Width 21" Depth 15"

Many people will find here their ideal of the typical grandfather clock with its majestic height, curved pediment and narrow waist. Its studied simplicity is enriched by utmost artistry in the handling of the mouldings and reeded pilasters. And the glowing mahogany is a joy forever!





**No. 1466**  
**American Colonial Clock**

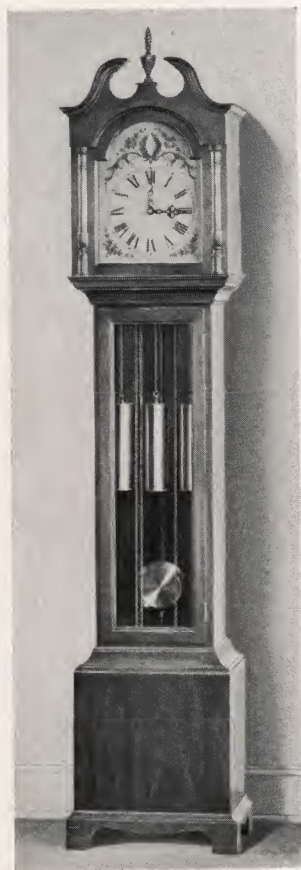
*Genuine Honduras Mahogany*  
Height 79" Width 22" Depth 13"

A pattern of rich simplicity, true to the early American tradition of dignity and fine craftsmanship. It will be at home with furniture from almost every style.

**No. 1640**  
**Grandfather Type Clock**

*Genuine Honduras Mahogany*  
Height 85" Width 18" Depth 12"

Stately sentinel of time that will lend dignity and character to any staircase or hall. Beautifully wrought by Colonial's expert craftsmen.





**No. 1639 $\frac{1}{2}$**   
**Colonial Clock**

*Genuine Honduras Mahogany*

Height 75" Width 15" Depth 9"

Not all the early hall clocks were designed for the mansions of great wealth. This example, for instance: it's taller than most men, but it will make itself cozily at home in your apartment or small living room. The style is of the purest Early American, in handsomely figured real mahogany of the finest.



**No. 1639**  
**Colonial Clock**

*Knotty White Pine*  
*Selected Maple*

Height 75" Width 15" Depth 9"

Proportioned for the room of modest size, this appealing clock embodies the characteristic essentials of the old Grandfather type. Colonial makes it available in native knotty white pine, rubbed and mellowed to the tone of aged sherry.

*No. 1639 $\frac{1}{2}$  specifies Open Door as above.*



## No. 1581 Corner Clock

*Genuine Honduras Mahogany*

Height 73" Width 15" Depth 9"

A charming example of the tall clock is made available to fit the corner of a busy room. The open shelves provide opportunity to display a few choice pieces of bric-a-bra.

## No. 20 Banjo Clock

*Genuine Honduras Mahogany*

Height 44" Width 11½"  
Depth 4½"

This delightful banjo clock recalls a day when the American eagle was a proud and assertive fledgling among the nations. The form and decorations (including a quaint view of the State House in Boston) all reflect the Federal period. Eagle and supporting scroll are of cast brass; the case is of choicest striped mahogany. A melodious cathedral gong sounds the hours and half-hours.





**No. 1585  
Corner Clock**

*Genuine Honduras Mahogany*

Height 73" Width 15" Depth 9"

True to the early American tradition is this lovely corner clock, with its graceful pediment and finials. The door frame and case are entirely of mellow, fine-grained mahogany, outlined by delicate carvings.



**No. 1681  
Floor Clock**

*Genuine Honduras Mahogany*

Height 58" Width 14"  
Depth 9½"

This delightful little clock — no taller than a "teen-aged child" — embodies all the stately dignity of its taller relatives. The mahogany case is of pure New England design — which gives assurance of perfect proportions. For accent, deep red rosewood faces the pediment and base, and frames the beveled plate glass door. Striped mahogany borders the base, with its block feet and curved apron.



# Movements for Colonial Hall Clocks

## **Tubular Chime Movement**

EIGHT-DAY FIVE TUBULAR BELL MOVEMENT. This movement renders the Westminster chime on every quarter on four tubular bells and strikes the hour on the fifth. It has steel cut pinions, Graham deadbeat escapement, maintaining power, chain wind, three large brass weights, brass pendulum ball, and wood pendulum rod. It is self-adjusting in the chime cycle, that is, you can turn the minute hand backward or forward without shutting off the chime, and it will chime correctly when it gets to the hour. Chimes and hour strike can be silenced by shifting the levers on movement.

## **Rod Chime Movement**

EIGHT-DAY WESTMINSTER ROD CHIME MOVEMENT. This movement renders the Westminster chime on every quarter on four rods and also strikes the hour on four rods. It has steel cut pinions, Graham deadbeat escapement, chain wind, three large brass weights, brass pendulum ball, and wood pendulum rod. Movement is self-adjusting in the chime cycle, that is, you can turn the minute hand backward or forward without shutting off the chime, and it will chime correctly when it gets to the hour. Chimes and hour strike can be silenced by shifting the lever back of the dial. This movement is similar to the five tubular chime movement, except it chimes on rods instead.

## **Spring Wind Chime Movement**

This movement renders the Westminster chime on every quarter on four rods and also strikes the hour on four rods. It has deadbeat escapement, key wind, brass pendulum ball, and a wooden pendulum rod. It is self-adjusting in the chime cycle, that is, you can turn the minute hand backward or forward without shutting off the chime, and it will chime correctly when it comes to the hour.

## **Echo Chime Movement**

EIGHT-DAY HOUR AND HALF-HOUR STRIKE MOVEMENT. This is an eight-day Colonial chime movement. It is fitted with a brass cylinder or round pendulum ball and wooden rod. The echo chimes ring every hour and half-hour on three rods, that is, on the half-hour it will strike once on one rod and will echo on two rods in a harmonious tone, while on the hour it will peal out its strike and echo according to time of day.



## Synchronous Time Movement

**ELECTRIC SYNCHRONOUS SELF-STARTING TIMEPIECE MOVEMENT.** A synchronous electric movement which operates on 60 cycle alternating current and is designed for from 70 to 125 volts. Drop inline voltage does not affect its operation, as it is regulated entirely by its frequency. Every shaft or gear which rotates at a speed greater than 30 R.P.M. runs in oil completely enclosed in the mechanism. Movement will keep absolutely accurate time through controlled generating stations, by simply plugging into the light socket. It has full sweep second hand and indicator in a conspicuous place to inform of current interruptions.

## Moving Moon Wheels

To many people this is indeed an absorbing feature. To some it is a marvel of ingeniousness. To every one it demonstrates the thoroughness with which Colonial clocks perpetrate the ancient traditions. To set moon, bear in mind that the figures on moon arch do not represent the days of our month but indicate the moon's month. Look on a calendar and note the date of the last full moon and subtract that date from the present date. Count off this number of days, beginning at fifteen on the moon arch, and continue from 29½ to 1 if necessary, and at this point place the center of either moon by gently moving the moon disc around, or await the date of the full moon and then set one of the moons on dead center of the dial arch. It moves automatically with movement, one notch every 12 hours, so that the correct phases of the moon are shown at all times. The figures correspond with the lunar month, full moon appearing every 29½ days or 13 times every year.

## Chimes

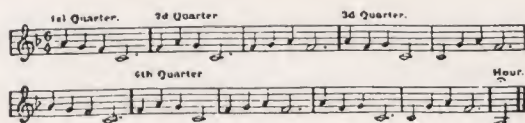
Next to the sedate and friendly dignity of the imposing hall clock is the tranquil, soothing melody of the deep-throated chimes — vibrant, resonant, or calm and reflective, as suits one's mood — always rich, faithful, and harmonious.

It is rather odd that the word "chime" should have descended from the word "cymbal," or rather its older form "chymbel," which is always associated with clashing, brassy sounds. But "chime," according to researchers, was probably derived from "chimbe bell," which was later slurred into "chymbal" or "cymbal" — a derivation of the Latin "cymbalum."

Colonial chimes, however, are neither clashing or brassy. They are sweet and true — the finest. They must be the best in tone and timbre to become a part of a Colonial clock.

## The Westminster Chimes

By far the most favored chimes and most universally loved are those of Westminster. The majority of Colonial Clocks are equipped with this movement. When next you hear the refrain think of these words:



*"Lord, through this hour,  
Be thou our guide  
So, by Thy power,  
No foot shall slide."*



**No. 426 L.C. "The Edmund Burke" Breakfront**

Height 85"

Width 73"

Depth 16"

The golden age of Anglo-American furniture passes in review as we examine this glorious breakfront secretary. The design itself is after Thomas Shearer, an acknowledged master of proportion and "in bookcases very strong," as one English critic puts it. In the moulded panels and elaborately cut bail handles, the influence of Chippendale may be seen, as well.

But the crowning glory of the piece — one that endears it especially to our American taste — is the overlay of flaming, swirling mahogany over the entire face. The writing surface is of top-grain leather, hand-tooled in gold. So vigorously does this late 18th century piece assert the unity of spirit in the mahogany furniture of its era that Colonial has named it after Edmund Burke — the great statesman who pleaded so eloquently before Parliament for a generous treatment of the American colonies.





### **No. 425 Georgian Breakfront**

*Genuine Honduras Mahogany*

Height 89" Width 55" Depth 16"

A stately masterpiece of classic concept and execution. The form is austere chaste, as though worked out as an exercise in geometry. But the proportions scan like a Latin verse, and there's a glory in the swirl mahogany that faces the drawers and supplies the door panelling. The decoration is restrained but interesting—a carved cornice and brass pulls after Chippendale, and reeded brass inserts in the glazed doors. Each pane of glass is individually set in its mullions; convex panes are available if desired. The writing surface is of top grain leather, hand tooled in gold.



**No. 424 "Petite" Breakfront**

*Genuine Honduras Mahogany*

Height 64" Width 48" Depth 14"

Nearly everyone loves and desires a breakfront. Too often, however, the proportions of these stately pieces overpower the small home or apartment. Colonial has solved the problem with this lovely piece, whose perfect proportions pack a considerable degree of dignity into a minimum of floor space. The door panels are of a flaming swirl mahogany, and all the doors are crossbanded with mahogany in a stripe figure. Glass panes, of course, are individually set in their rectangular mullions (and convex panes are available if desired). There's a pull-out writing bed, with hand-tooled surface of top-grain leather.





### **No. 510 Lady's Desk**

*Genuine Honduras Mahogany  
or Selected Cherry*

Height 38" Width 38"

Depth 17"

A simple, unpretentious little desk in the 18th century classic manner. The folding writing bed is topped with hand-tooled top-grain leather. Small interior doors are faced with simulated book bindings of real leather with gold-leaf hand-tooling.

### **No. 512 Kidney Desk**

*Genuine Honduras Mahogany*

Height 29" Width 46"

Depth 21"

This graceful form has been popular ever since its introduction early in the 19th century. The English classic designer-craftsmen made it their own; and this example shows how effectively they adapted a French concept to their own purposes. Sides and drawers are faced with swirl mahogany; corner posts and legs are overlaid with yew. Hand-tooled top-grain leather supplies the writing surface.



**No. 721  
Revolving Arm Chair**

*Genuine Honduras Mahogany  
and Top-Grain Leather*

Height 36" Width 25½"  
Depth 25½"

Here's a throne of beauty and of comfort for the household executive . . . The frame is entirely of mahogany, carved here and there in a subtle, restrained manner and set off by the gloriously colorful upholstery of choicest top-grain leather. Further accent is provided by a multitude of brass tacks. A ball-bearing race-way permits the seat to turn—smoothly and quietly—upon the stationary mahogany base.



**No. 504  
Carlton House Type  
Desk**

*Genuine Honduras  
Mahogany*

Height 38" Width 48"  
Depth 25"

A commodious late 18th century desk with ample drawer and compartment space, ideal for home use and the orderly keeping of household accounts. Has hand-tooled leather writing bed and brass socket-casters. Sheraton motifs are noticeable, while the over-all effect is Colonial.







**No. 219**  
**Clover-Leaf Cocktail**  
**Table**

*Genuine Honduras Mahogany*  
Height 19" Top 28" x 28"

Georgian in design, with the fluted balusters and hand-carved legs and claw and ball feet characteristic of Chippendale. The clover-leaf top can be traced back to the familiar trefoil of the Gothic. The leather is top-grain, hand-gold-tooled.

**No. 2521**  
**New England**  
**Secretary**

*Genuine Honduras Mahogany*  
Height 86" Width 38"  
Depth 22"

The color and beauty of real American mahogany inspired such New England craftsmen as Goddard and Frothingham to masterpieces of form and detail. This stately Secretary by Colonial, with its block front base and sweeping pediment, shows the skill with which these Massachusetts Bay makers adapted English Georgian styles to their chosen wood. The hooded panels in the upper doors are emphasized not only by the contrasting figure of the mahogany employed, but also by the deep grooves into which they are set.





### **No. 322 Commode**

*Genuine Honduras Mahogany*

Height 32" Width 38"  
Depth 19"

The late 18th century in England brought with it a deep appreciation for the decorative possibilities in fine cabinet woods. Such masters as Hepplewhite (who undoubtedly inspired this commode) used only the most restrained carving, leaning heavily on contour and proportion for effect. But there was no lack of color for their palettes. Here, for example, glorious panels of swirl mahogany are bordered and edged with pale-yellow yew while broad bandings of golden satinwood divide the entire composition into pleasing rectangles. Further color is added by authentic brass drawer pulls and brass "spade" feet.

### **No. 863 Typewriter Desk**

*Genuine Honduras Mahogany*

Height 30" Width 48"  
Depth 26"

Here's that treasure among treasures—a thing of beauty that's also a practical working tool. Each drawer-front is a matching panel of crotch mahogany. The top is covered with select top-grain leather, hand-tooled in gold leaf and toned to a deep sherry brown. The convenient typewriter carrier would have delighted and amazed the inventive 18th century masters who gave us the style. There's a convenient double-depth drawer in the right-hand pedestal.







**No. 711**  
**Italian Cock-Fight Chair**

*Genuine Honduras Mahogany  
Selected Cherry*

Height 27" Width 24" Depth 20"

Cock-fight or fireside chair reproduced from an Italian baroque seating piece. The French and Italian dandies of the time sat astride this chair, facing the back, thus acquiring a good ringside view of the contest and at the same time protecting the heavy gold embroidery that adorned their long coat tails. The broad back was used as an arm rest, and the pear-shaped seat, tapering toward the back, was designed for additional comfort.

*This reproduction was made from an original imported from Italy, by permission of a private individual.*

**No. 102**  
**Curio Cabinet**

*Genuine Honduras Mahogany*

Height 56" Width 36"

Depth 15"

If you are a collector—or if you have a few precious things that cry out for display—then this Cabinet is for you. The illustration does little justice to the beautifully executed hand carving on the mouldings and knees of the graceful cabriole legs. The back is a fine mirror, and the shelves are plate glass. The door, on smoothly operating metal rollers, moves easily from side to side in its track, allowing free access to the owner. A lock secures the collection against careless handling.





### **No. 319 Chest**

*Knotty White Pine  
or Genuine Mahogany*

Height 33" Width 34"  
Depth 19"

Simplicity is the key-note of this chest of Chippendale design, made with veneers of Idaho knotty pine. The serpentine (or bowed front) has been a popular form in many periods. The bracket feet were favored in Colonial times. The top is of top-grain, hand-tooled leather.

### **No. 837 Double Pedestal Desk**

*Knotty White Pine*

Height 32" Width 47"  
Depth 25"

Simple dignity and perfect proportion lend charm to this desk of native pine. Beaded drawers and pilasters give evidence of its enduring craftsmanship. The writing surface is of mellow top-grain leather, hand-tooled in gold leaf.







### **No. 402 Breakfront Secretary**

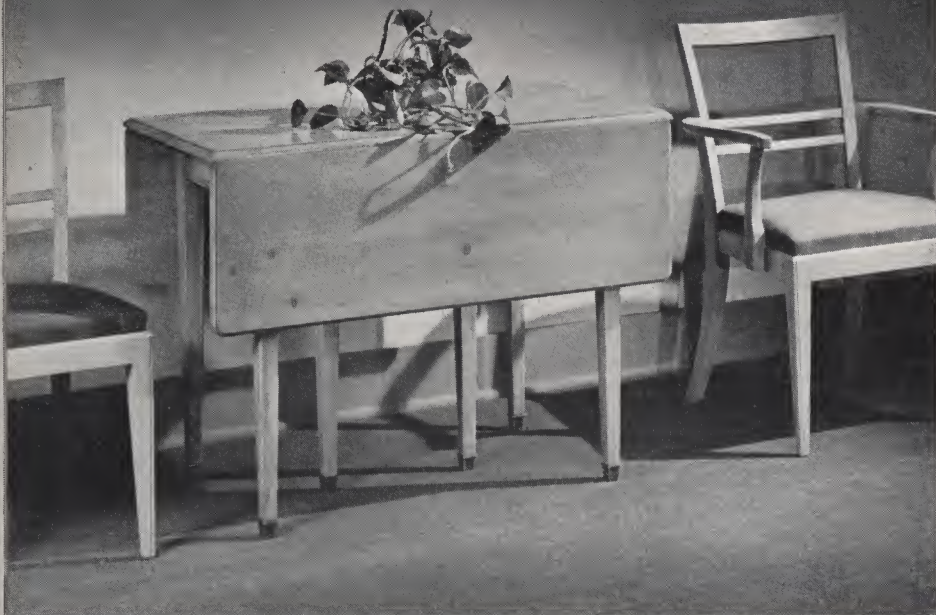
*Knotty White Pine*

Height 79"

Width 58"

Depth 15"

Fortunately New Englanders are still proud of their exquisite 18th century rooms, completely panelled in enduring white pine, executed by craftsmen who ranked this native wood with mahogany. In the same tradition is this simple and lovely breakfront by Colonial—deriving its appeal from perfect proportions, impeccable workmanship, and the mellow glow of its hand-rubbed pine. Each pane in the doors is individually glazed, and individual convex panes are available when specified. The writing bed is covered by selected top-grain leather, hand-tooled in gold leaf.



**No. 975  
Drop Leaf  
Extension  
Table**

*American Maple and Knotty White Pine Height 29" Width 40" Length 22" (leaves down)  
to 86" (fully extended).*

In this lovely dinette table, the warm tawny pine is laid in five-ply construction over fine cabinet woods—a detail that assures lifetime warp-resisting service. The strong extension slide, other structural parts, and gracefully tapered legs are of enduring maple, tipped with brass ferules. Such a table will grace your apartment when employed as shown . . . and will help build your reputation for generous hospitality!

### **No. 330 Butler's Chest**

*American Knotty Pine*

*Height 34" Depth 19"*

*Width 35" to 66"*

The simple, four-square proportions of this convenient and adaptable piece are appropriately interpreted in that typically American wood, Knotty Pine. Hand-rubbed to a mellow honey-colored finish, the pine itself is laid over fine cabinet hardwoods. It will grow even more beautiful as it counts each added year of service.





**No. 972  
Extension  
Dining  
Table**



Height 30" Width 40" Length 54" to 90" *Selected Knotty White Pine*

Early American artist-craftsmen were not backward in realizing the superb working qualities of their native white pine. Some of the stateliest of New England interiors were panelled entirely in this enduring wood, and are more beautiful today than when first completed. Colonial has produced, in this lovely oval table, an 18th century American adaptation of Hepplewhite influence — with its continuous apron carved with the classic Greek Key and corner posts marked by carved rosettes. Selected veneers of Knotty Idaho White Pine are laid over choice cabinet woods to protect against warpage. As the focal point, such a piece offers opportunities past counting in the creation of a gracious, colorful dining room.

**No. 972-L** is available exactly as above except for a surface overlay of top-grain leather, hand-tooled in gold.

**No. 907 Sideboard**

*Selected Knotty White Pine*

Height 36" Width 57" Depth 19"

To express the purity of the classic forms, American white pine is little inferior to fine marble. Both reward the skilled chisel-stroke. Both defy the years with a mellow patina that only ripens their beauty. And so this native wood employed as a veneer over fine cabinet hardwoods, is an ideal choice for a chaste American interpretation of the late 18th century classic school. The perfect proportions of this sideboard are embellished only by the carved Greek key motif across the drawer facings, the beaded corner posts, and oval mouldings on the door panels. The fine-grained wood has been rubbed to a tawny, sun-kissed perfection. One of the top drawers is conveniently lined and partitioned for table silver; there are three large removable linen trays behind the right-hand doors.







### No. 335 Butler's Chest

*Genuine Honduras Mahogany*

Height 32½" Depth 18"  
Width 36" to 62½"

Do you love beautiful wood for its own sake? Then this English Regency drop-leaf chest will make its way into your heart. The top is an expanse of gleaming mahogany. On the drawer and in the arched, recessed panels, the fine mahogany is overlaid with deep-toned, richly-figured rosewood. Mahogany in a striped figure borders the cupboard doors and covers the graceful apron. Facings of honey-colored yew wood mark the corner posts and edging. The lion-headed brasses were widely used, during the early 1800's, on both English and French furniture.

### No. 459 Regency Credenza

*Genuine Honduras Mahogany*

Height 34" Width 60" Depth 15½"

This delightful and useful piece is a secretary desk, curio cabinet, a book case or even a sideboard . . . depending on your need. It may be used to help divide a large room or studio apartment; it is equally at home against the wall, beneath a mirror or painting. The style is of the English Regency, and dates therefore from about 1820. Entirely of rich mahogany, the ample storage drawers are faced in a glorious matched crotch figure,

which also supplies a cross banded frame for the brass grilled doors. Overlays of golden yew face the corner posts and the tiny desk drawers. The pull-out writing bed is covered with fine top-grain leather, hand-tooled in gold leaf.





### **No. 777 Regency Chair**

*Genuine Honduras Mahogany*

Height 32" Width 20" Depth 18"

The long ancestry of this graceful chair dates back to imperial Rome. The seductively curved back rail and frame, as well as the curule legs, were adopted by the French when they, too, dreamed of empire. Long before Waterloo, however, the English adopted the style; we associate it with the Prince Regent who later became George IV. Colonial has interpreted this English chair in solid mahogany; the back rest is overlaid with yew.



### **No. 977 Drop Leaf Extension Table**

*Genuine Honduras Mahogany*

Height 29" Width 40"

Length 22" (leaves down) to  
84" (fully extended).

Here's an ingenious piece of furniture magic . . . a lovely compact drop-leaf table that can be extended to accommodate a roomful of guests in uncrowded comfort. Striped mahogany, with a figure that seems to shimmer as the light changes, is bordered with rosewood to form the top. The legs and graceful centre pedestal are entirely of mahogany, and fitted with brass feet. The style is English Regency; together with other Regency pieces (No. 777 chairs, the No. 459 credenza, or the No. 336 butler's chest), a most compact and versatile dining group can be assembled for the small home or apartment.





### **No. 310 Lamp Table**

*Genuine Mahogany overlaid with  
Rosewood and Yew*

Height 24" Top Diameter 24"

Furniture of the English Regency shows how sharply taste had veered from the extreme fragility suggested by Sheraton's designs. In this attractive lamp table one enjoys a sense of security and balance . . . an effect no little enhanced by the ingenious combination of woods. The top and apron are of richly figured rosewood, bordered and edged for contrast with yew. The understructure is entirely of enduring mahogany.



### **No. 248 Coffee Table**

*Genuine Honduras Mahogany*

Height 16" Top Diameter 36"

Here is a little symphony in colorful woods. The top is of four matched sections of gloriously flaming rosewood, centered and bordered by sunkissed yew. The apron below is a continuous cross-banding of rosewood. Legs and stretchers, with their sturdy ball feet, are entirely of fine-grained mahogany. The sturdy romanesque lines, of course, are those of the English Regency period.





## **No. 779 Chippendale Chair**

*Genuine Honduras Mahogany*

Height 33" Width 20" Depth 27"

This Round-about or corner chair, after the manner of Chippendale, found its original inspiration in the "Burgomaster's" chair which permitted its occupant to turn without shifting in his seat.

Carved rail, pierced splats, and delicate spool beading on the channeled forward legs are decorative accents. The saltire stretchers are in keeping with the style.



## **No. 455 Credenza**

*Genuine Honduras Mahogany*

Height 34" Width 60" Depth 14"

The credenza or credence is a Renaissance form developed from a heavy chest and employed as a sideboard or cupboard. This 18th century version shows its evolution into a living room piece; the convenient desk, when closed, matches the lower drawers in outward appearance. The end cabinets, with their cross-banded drawer frames, are protected either by rosetted brass grille work (as in the illustration) or by heavy panes of plate glass, diagonally etched in gilt to provide a similar effect. The classic simplicity of the structure is enhanced by inlaid lines of boxwood and ebony.

**No. 509  
Lady's Desk**

*Genuine Honduras Mahogany*

Height 35" Width 42"  
Depth 21"

From the last decade of the 18th century comes the pattern for this desk. Overlays of swirl mahogany are cross-banded with yew and accented with inlaid lines of black ebony. A gallery of pierced brass surrounds the top, brass ferrules tip the turned, banded legs. The writing surface is of top-grain leather, hand-tooled in gold leaf.



**No. 508  
Corona Desk**

*Genuine Honduras Mahogany*

Height 34"  
Top 28" x 50"

Delicate design and traditionally fine Colonial construction combine to recommend this beautiful mahogany desk with maple burl overlay. Has pierced brass gallery around crescent top with top grain gold-tooled leather writing surface.







### **No. 719 Arm Chair**

*Genuine Honduras Mahogany*

Height 33" Width 24"  
Depth 20"

An amazingly comfortable and interesting chair, combining French Empire influence with Anglo-Saxon concepts of usefulness. The upholstery is of finest top-grain leather. The rich, sturdy mahogany is given contrast by the generous employment of brass nailwork.

### **No. 827 Kneehole Typewriter Desk**

*Genuine Honduras Mahogany*

Height 30" Width 54" Depth 27"

Here is a glorious composition in mahogany — inspired by Chippendale, who first developed the full possibilities of this king of woods. The drawers are faced with perfectly matched panels of flaming swirl mahogany, while the ends employ the wood in a striped grain. Characteristic of Chippendale is the beautifully carved horizontal moulding. The writing surface is protected by three overlays of top-grain leather, each with its hand-tooled border of gold. The fine brasspulls, of authentic design, provide a colorful accent. At the left is a compartment and sturdy elevating rest for portable typewriter; the right pedestal contains a double file drawer.



## No. 974 Drop Leaf Extension Table

*Selected Cherry and Maple*

Height 29" Width 40" Length 22" (leaves down) to 86" (fully extended).

The apartment dweller will welcome this beautifully built table, capable of so many duties wherever living space is limited. Although moderately priced, the table is constructed throughout of selected cabinet woods, after a much-loved Early American pattern. Legs are gracefully tapered and fitted with brass ferules. Surfaces are finished to the same high standards as our costlier pieces.



## No. 728½ Chair No. 728 Chair

*Selected Close-Grain Maple*

These dining chairs combine a great deal of comfort with extraordinary sturdiness. The concave back rests, graceful arms and moulded legs speak of their classic origin. Since they may be finished in mahogany, pine, or cherry, they will be at home with nearly all the extension tables shown in this catalog.





## No. 973 Drop Leaf Extension Table

*Genuine Honduras Mahogany*

Height 29" Width 40" Length 22" (leaves down) to 86" (with 3 extension leaves).

In the small establishment, where a separate room cannot be set aside for dining, this charming extension table serves as an occasional piece, is suitable for cards, or offers formal hospitality to a dozen guests. The handsome mahogany top is edged with a checkerboard of inlaid ebony and boxwood; the brass-footed, tapered legs are of solid mahogany.



## No. 330 Butler's Chest

*Genuine Honduras Mahogany*

Height 34" Depth 19"  
Width 35" to 66"

This charming and adaptable Early American chest will find itself at home almost anywhere. But it will serve most usefully, perhaps, in the apartment or small home where dining space is limited, providing ample storage capacity for table silver and linens. It is shown here in a mellow, fine-grained, sherry-toned mahogany.





**No. 879<sup>1</sup>/<sub>2</sub>**  
**George Washington**  
**Desk**

*Genuine Honduras*  
*Mahogany*

Height 30" Top 24" x 48"

Here is a faithful replica of a desk believed to have been used by George Washington. Its simple, dignified lines, recalling some of Sheraton's designs, are given warmth by the employment of rich crotch mahogany drawer-facings. The broad, flat top was much preferred by those practical men who founded our nation.

**No. 2517-L**  
**Secretary**

*Genuine Honduras Mahogany*

Height 85" Width 39"  
 Depth 22"

Dutch and Georgian motifs were called upon by the Colonial designer of this handsome secretary; witness the repeated shell carvings and the elaborately molded windows beneath an English pediment with its torch finials. Of dignified height, the proportions will fit nicely into a home of moderate size. The writing bed is covered with top-grain leather, tooled by hand in gold-leaf.







**No. 776 1/2 Chair**  
Height 32" Width 23"  
Depth 20"

**No. 776 Chair**  
Height 32" Width 19"  
Depth 20"

**No. 776 1/2**  
**No. 776**

*Genuine Honduras  
Mahogany*

With top grain leather  
upholstery

A very handsome, dignified and sturdy design of classic American Federal inspiration. The frames are entirely of mahogany, for beauty and lifetime service. Upholstery is of the finest top-grain leather, and the well-padded backs are set off by an outline of brass nails. Such chairs might be employed with any English or American dining room furniture of late classic design, and are equally suited to the reception room or entrance hall.



**No. 307 Lamp Table**

*Genuine Honduras Mahogany*

Height 26" Width 26"  
Depth 21"

This distinctive little table marks the transition from Sheraton's tall, slender manner into the English Regency period. The exposed wood is of striped mahogany. Top-grain leather of the finest, hand-tooled in gold, protects the top and provides a colorful facing for the reeded drawer.

## No. 332 Fern Stands

*Solid Honduras Mahogany*

Height 24" Width 14" Depth 14"

Delightfully formed little pieces in the mid-eighteenth century manner. The pots and bands are of enduring copper. A pair of these would provide a perfect and generous gift to any homelover.



## No. 797 Reception Settee

*Genuine Honduras  
Mahogany*

Height 33" Width 45"  
Depth 20"

Don't mistake the simplicity of this settee for Puritanism. Those curule legs indicate French Empire influence, and the curved forms betray Duncan Phyfe at his clever best. The slip seat, back, and even the rear are upholstered in choicest leather.





# Care and Repair of Furniture

A FINE piece of furniture, well cared for, is a prized possession and a source of distinction in the home. Lasting quality, of course, has its roots in fine woods and expert craftsmanship. But Colonial Furniture also owes much of its lasting beauty and custom effect to the very finest lacquers, properly applied by experienced artisans.

When given reasonable care, such furniture affords generations of service. Adverse conditions, of course, will affect the beauty of the finest finish; and wood itself is not indestructible. Choice pieces, for example, should not be placed in a room exposed to extremes of temperatures and dryness; they should be kept away from hot radiators and open windows. Otherwise, reconditioning may become necessary.

Even the finest new finish, however, becomes lovelier under proper care. And, fortunately, good materials are available for its attention. Fine, well-kept mahogany acquires a "patina" — a clear, aged, rich coloring that contrasts vividly with the garish unrubbed gloss finish seen on inferior products.

Something more than daily dusting, however, is required to maintain and restore the original beauty of fine wood. Neglect will permit formation of a dead, foggy top film. This should be removed by use of proper polishing compounds sold in better stores, and by hand rubbing. It's wise to select a polish adapted to the original finishing material, whether this be varnish or lacquer. Most really fine furniture is now given a lacquer finish; and certain floor waxes are not well adapted to this type of finish. Do not use soap and water to remove the film referred to.

If heavy accumulations of dust have affected the finish, first rub very lightly with a soft cloth saturated with polishing wax. Be careful not to grind dust particles into the finish. When clean, the wax may be applied with increased pressure to restore the original lustre.

To remove shallow scratches which have crushed (but not broken through) the wood fibres, first remove the wax with suitable cleaning fluid. Then build the abrasion to the level of the original finish by a series of lacquer coatings, applied with a fine brush. Remove surplus lacquer after each application with a thin razor blade, held nearly level with the surface. This avoids building a ridge surrounding the scratch.

When the scratch penetrates the fibres, it is necessary to remove finish entirely from the area. Since restoration calls for skillful blending with stains and colors, the work usually calls for skilled professional attention. Fortunately, most communities can provide a capable, experienced workman.

Many finishes, however, cannot be properly reconditioned because they lack the proper base upon which to work. In such cases, replacement is advised. A really fine piece of furniture, however, may become a treasure for generations to follow. Adding such a piece from time to time contributes enjoyment and interest to a gracious home life. Such is the satisfaction derived from furniture such as that built by Colonial Manufacturing Company. Look for the Colonial label — it's your assurance of the finest woods, expert craftsmanship, and authentic, enduring beauty.

# Characteristics of Good Furniture

Values in furniture are determined by utility, which means strength, comfort or capacity; style or design, which includes proper proportion and the correctness of traditional details of ornamentation; the care and skill with which these elements are executed and the quality of materials employed.

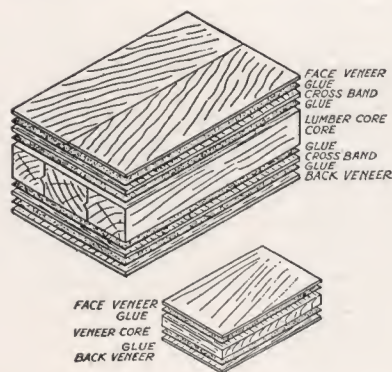
## Honduras Mahogany

Colonial uses Mahogany in its production — not just Mahogany, but Honduras Mahogany which, in the opinion of experts, is unsurpassed by any other wood in the manufacture of fine furniture. Honduras Mahogany combines strength with beauty. It possesses an infinite variety of grain and depth of color and truly grows more beautiful with age. It is most responsive to finishing and receives the chisel of the hand carver or the spindle of the machine carver better than any other known wood.

As much, if not more, Honduras Mahogany is used in the Colonial line than any other popular high grade offering of present day furniture. And this also is true of the unseen core wood. Nor do years of experience tend to lessen one's enthusiasm for this beautiful and versatile wood whether solid stock or Honduras Mahogany veneer.

## Construction

Practically all manufacturers of fine furniture use both solid wood and veneers, and for good and valid reasons. Solid Mahogany is more suitable, if not necessary, for carving, and veneering is always used when beautiful surface effects, or matched figure designs are wanted. Both are durable, provided the veneering is properly constructed with centers of good quality and seasoned correctly with a sufficient number of layers of veneer properly laminated according to the requirements of the piece.

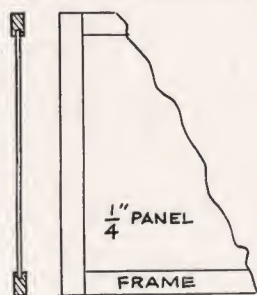


The accompanying sketch, in which both the 3-ply and 5-ply are employed, shows the detail of veneering procedure. Although some furniture is constructed with only a single veneered face, Colonial does not recommend this practice.

Either solid or panel ends are used in furniture construction. But solid ends are preferable because they produce a more rigid construction. This is a standard practice with Colonial. Panel ends are subject to warping because of variations in climatic



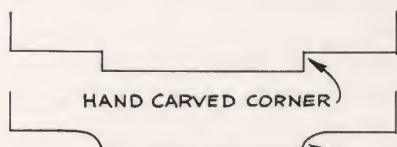
## PANEL CONSTRUCTION



conditions and will cause breakage in the finishing coat around the grooved edges where the panels are inserted. Furthermore, panel ends when rapped with the hand or knuckles give off a hollow, cheapish sound. Note the sketch of this method. Where paneled ends are not employed, some manufacturers, nevertheless, use 3-ply veneer, with a veneer core, and a total thickness of  $\frac{3}{8}$ ". Colonial, however, always uses either solid ends or ends made of 5-ply veneer with a lumber core, making a total thickness of  $\frac{3}{4}$ ". This provides sufficient strength and eliminates warping, buckling or shrinking.

## Carvings

Real carvings are made in solid wood. Forms which appear to be carvings frequently are made from composition materials by a clever die stamping, or molding operation — not to defraud but to save an obvious expense and at the same time

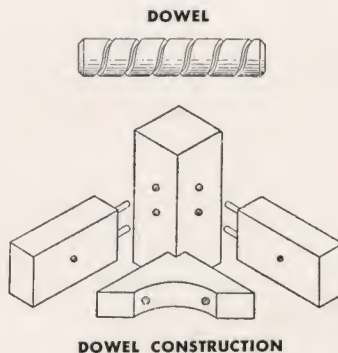


produce a pleasing effect. Naturally, it isn't carving, either hand or machine, and cannot be found on fine furniture. Another short cut, which is observable, is the substitution of machine carving for hand carving. This can be detected by the rounded corners of the former. Compare

them to the 90-degree angles of the hand operation as found in Colonial productions. The two methods are illustrated.

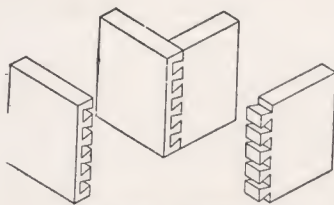
## Joints

Beware of joints that are nailed. After a too short period of use these joints will become wobbly — and they'll stay wobbly and probably creaky. That is a characteristic of the cheapest grades. The better grades are always provided with dowel joints or mortise and tenon. Colonial has always employed the dowel method which has proved enduringly satisfactory. (See sketch.)



## Drawers

In the cheaper grades of cabinet furniture the drawers are frequently nailed, but this also is tabu in good furniture. For lasting utility, drawers should be dovetailed, both front and back, and the drawer bottoms should be fitted into grooves on all



**DOVETAILED CONSTRUCTION**

four sides, which provides a complete and serviceable unit. (See sketch.) The cheaper practice of sometimes nailing the drawer bottom to the back wall of the drawer is unsatisfactory. The exception to this rule is generally found only in the smaller pigeon hole drawers of a secretary or similar piece.

Another mark of better furniture is the condition of the interior of the drawers. They should be carefully finished — smooth and waxed, not rough and unfinished, not only for better appearance but to insure against warping and binding. And they should be clean, inside and out, free from dirt and spattered finishing materials. Important points in the identification of higher priced furniture.

## Finishing

Finishing is a mark of good furniture and one that meets the eye. The untrained eye might not know why one piece appears more attractive than another, but quite frequently this difference is in the finishing. The lower grades of furniture are often mechanically finished by the use of a combination of materials — with a minimum, if any, hand labor — which makes for more rapid production; but this method can only hope to approach the beauty and lustre that results from a time-taking, painstaking hand finishing job. In the higher grades individuality comes from skilled hand applications born of much experience. Thus, in Colonial offerings is produced that custom appearance through delicate shadings, glazings, and the application of final coats, sanding, rubbing and polishing.

## Hardware

The type and quality of hardware (pulls, escutcheons, back plates, metal feet, casters, galleries and rails) used in the manufacture of any furniture is an important factor in the retail price. For example, in the better grades, when back plates with designs are used they are made of heavy sturdy brass plates with cast brass bails (pulls) instead of thin pressed steel and alloys for the bails as used in cheaper furniture. The cost of this type of hardware is many times greater but its added beauty and durability are appreciated by all connoisseurs of good furniture.

That which applies to plates and bails is applicable to ferrules (metal feet) and casters. In fine furniture these ferrules are made of heavy sheet brass or solid brass while the casters, also, are made of solid brass (sometimes in one complete piece) instead of the various types of substitute materials available at considerable less cost, but at a lowering of quality as well.

Other familiar hardware in connection with furniture, such as hinges, locks, keys, etc., vary widely in cost — far more than most ultimate buyers realize. These accessories in Colonial productions are carefully selected, regardless of cost, for historical veracity, finest appearance and greatest durability.



## Summary

There are many other hidden values in the better grades of furniture that do not meet the eye but can be recognized easily by the more experienced. There are others that even a detailed inspection do not reveal. Often the buyer's most reliable guarantee of quality is the integrity and reputation of the manufacturer acquired over the years by the performance of his products and the service rendered. Nor is it necessary to enumerate in detail these hidden differences here: thickness of material in interior construction, the additional braces and supports for long lasting sturdiness, the exactness of construction for close-fitting joints (exterior and interior), sanding of the corners until they are smooth to the touch, the avoidance of splintering or breaks of the edges, the hand shading of the lighter and darker sections of woods for a more uniform and pleasing ensemble and, finally, the rigid inspection of every piece before it leaves the plant. These are a few of the minor, yet vastly important, factors that separate the mediocre from the good in furniture.

## Guarantee

After all, the name of the manufacturer, his reputation in the field and the prestige he has gained in the eyes of the public is your most reliable guide. It is your assurance of satisfaction and a confidence in the fact that the price paid is commensurate with quality obtained. Incidentally, all Colonial productions may be readily identified by the Colonial name plate which appears on each piece. Look for it in making your purchase.

In the reproduction of famous masterpieces, Colonial craftsmen pride themselves on their trained ability to recreate each line, each curve, each motif even to the most minute detail with amazing fidelity and to make each piece not only a tribute to the period in which it was developed but to the artisans who themselves have so faithfully reproduced it.

Obviously, current economic conditions necessitate a wide variety in the quality and the price of furniture because the public, by necessity, demands it, but in the last analysis it is well to remember that it is not what you pay, however little, that spells economy, but the quality received, regardless of price, that spells value.



THIS NAMEPLATE APPEARS ON  
EACH PIECE OF FINE COLONIAL  
FURNITURE

# LEATHER AND ITS CARE

## *Top Grain — Custom Finish*

LEATHER used on our productions is selected TOP-GRAIN leather. Inferior second and third cuts from a hide which could also be designated as genuine leather are never employed. The true characteristics of TOP-GRAIN hides, unless eliminated by mechanical means, are always evident, for nature itself has worked into the texture of every piece of TOP-GRAIN leather certain marks that are true indications of genuine quality, such as small healed scars, scratches, and some indentations in the finished leather, due to contact of the animal with various foreign objects or horns of its own species. These, however, are to be recognized not as defects or detrimental to wearing quality but, instead, as definite conclusive proof of genuine TOP-GRAIN hides.

Also, genuine TOP-GRAIN hides are better adapted for custom-finishing in mottled and unusual, varied color effects, thereby lending distinction from the usual one-tone grained effect so much in evidence in hides of cheaper quality which in most instances can hardly be detected from the imitation materials frequently used.

All leather on our table tops is hand-tinted to blend with the finish and is tooled with genuine gold-leaf in various designs.

### **Cleaning leather:**

1. Use lukewarm water, not hot or cold, and any mild soap such as Castile or Ivory.
2. Work up a thin suds on a piece of cheese-cloth, using as little water as possible, and gently clean the leather surface.
3. Go over the surface again with a damp cheese-cloth, using no soap.
4. Finish by wiping with a dry soft cloth.
5. Rewax very lightly.



# *Historical Background of* FURNITURE STYLES

THE fundamental wants of mankind are food and shelter, but despite the necessity for both, bodily comfort and mental satisfaction resulted from the acquiring of these wants. Thus, always in the striving for basic wants, man never has been far removed from considerations of personal comfort. It is only reasonable to believe that his earliest furniture consisted of crude types of beds, tables, and chairs, but very early there came a desire to decorate and embellish these practical objects, and the earliest records prove that, having achieved basic needs and bodily comfort, man next sought to appease the inner man with beauty, in proportion to his cultural limitations.

Throughout the ages, in every land, this fundamental trait has not changed, and in order to grasp the broad subject of furniture history, it is necessary to consider the various decorative eras generally classified as furniture periods, or period styles. In short, a furniture period is merely a space of time, or a certain historical era, during which a general style and design of furniture was favored and became popular.

The shifting tastes of the people, which resulted in the various furniture periods, were the result of many influences. These influences may have been religious, social, or political. Geographical location and climate have resulted in a conformation to practical needs. The whims or tastes of a new monarch frequently marked the beginning of a new period, because the people were quick to accept and adopt any type of furniture decoration that had received royal favor. Frequently, travelers to foreign lands brought back new and erotic ideas that inspired the craftsmen of the day and gained popular acceptance by the court and the well-to-do. Provincial styles resulted when the country-side, following the trend, endeavored to copy the styles prevalent in the cities.

Therefore, no discussion of furniture styles and periods is possible without frequent reference to the historical sidelights and cultural influences which gave them birth. Actually, the periods were never stationary. A new period did not start on a certain date and end abruptly, a few or a number of years later. Always there has been a gradual blending and merging of one style into another until the characteristics of one style eventually replace the distinguishing shapes and motifs of another. These transitional periods usually covered a number of years, and the dates which embrace a period are usually set down for convenience.

Furniture may be classified into four main divisions — Pagan, Medieval, Renaissance, and Modern. For the purpose of this short review, the furniture of the Egyptians, the Greeks, and the Romans may be by-passed, except as these decorative forms eventually crept back into the Modern. The Medieval holds small interest in such an abridged brochure, except the outstanding and enduring style known as Gothic. It was with the revival of learning, the

Renaissance, that furniture forms became more flexible and, as always, reflected the cultural influences that dominated large groups of peoples — or nations.

The resumé of furniture periods which follows is presented with the hope that it will assist those who read it more easily to acquaint themselves with the dominant motifs and forms found in present day — or Modern — furniture, that they may be able to discover the background and the reason for the existence of these motifs and forms, and that, in so doing, they may better appreciate the difference between the mediocre and the masterful.



Following the fall of Rome, there ensued all over Europe a period of artistic and creative stagnation, known as the "Dark Ages," which lasted four hundred years. Initiative was suppressed, and the individual was subordinate to the church. It was the time of the Crusades to the Holy Land, and when these pilgrims returned from foreign lands, they brought back with them new ideas of decoration, which were eagerly seized upon by the countries of Western Europe. Came then, through this inspiration, the marvelous Gothic churches, and the furniture during this long period possessed the same characteristics as the architecture. Whereas the Greeks had sought bodily perfection and the Romans sensual pleasure, the Gothic period was marked by a fervent endeavor to advance the soul, and the art that developed was impressively symbolical and deeply religious. Its influence endured.



Gothic Arch

In the architecture, as well as the furniture, one finds the significant, pointed arches and steepled towers reaching Heavenward, the Gothic circle denoting eternal love, the trefoil signifying the Trinity, the quatrefoil for the four Apostles, the cinquefoil for the five Epistles, the ivy leaf signifying man's frailty, the oak leaf for the strength of God, the familiar linenfold which has deep religious significance.

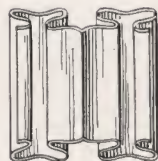


Trefoil

The style is essentially straight-lined, the proportions heavy, massive, and high, and the general effect one of reverence and formality. Oak was the predominant wood, well suited to the style, and was well adapted for the wonderful carving that is an outstanding characteristic.

The furniture of the Gothic period was suited to the needs of the people. It consisted largely of heavy chests, stools, benches, and high-backed, or "throne" type, chairs. Cupboards and enclosed, canopy beds were excellent examples of the style. There was no upholstery.

Gothic is used in Modern furniture in a limited way, only when the piece is suited to an adaptation of this form. Its present day use is confined largely to churches, pulpits, pews, and chairs, of which there are many beautiful examples in this country.



Linenfold

## Renaissance 1443-1564



Egg and Dart

The Italian Renaissance — which marked a revival of learning all over Western Europe — began in the middle of the fifteenth century, and, as the name implies, it denoted a rebirth — a rebirth of Ancient Greek and Roman culture. Its coming was a sharp swing of the pendulum from dominance by the church, and the people rebelled against fasting, prayer, and penance. There flowered upon the Continent a new interest in arts and letters. Everywhere there was a burning interest in old classical forms. The nobility and the wealthy became generous patrons. The artists and craftsmen of the time applied themselves to producing that which would meet popular favor. It was a rich and sumptuous period, and the furniture of the times was, likewise, rich and sumptuous.



Honeysuckle

The Renaissance is divided into three stages. It reached its height between 1400 and 1500 A. D., a decadent period following it for the next one hundred years. The main sources of the new movement came from the classic ornamentation of Greece and Rome, and thus came to life again the familiar motifs (so well known today) as the honeysuckle, lotus, egg and dart, acanthus, Greek fret, medallions, rosettes, bead molding, fluted columns, scrolls, and urns. Outstanding characteristics of this imposing style are long horizontal lines (a revulsion from the perpendicular of the Gothic), with plain exteriors, unbroken and massive, artistically restrained and beautifully proportioned. The wood was principally walnut and the upholstery largely crimson velvet with gold fringe, tassels, and nail-heads, although leather was generously used.



Acanthus Leaf

The Renaissance reached France under Francis I and Spain under Charles V, who also was Emperor of the Netherlands, Austria, Germany, and Italy. In these countries the style became more ornate, with intricate and glorious carvings, designed upholstery, and ornamentation characteristic of the national background. The proportions, however, remained massive. The period was one of great artistic achievement, just as it was during England's Elizabethan period, which was actually the English Renaissance.

The styles are easily adapted for use in modern homes, although in most cases the proportions are scaled down.



The place is England, and the time covered is the reign of Queen Elizabeth. The period is sometimes called the Tudor style, because Henry VIII and his daughter were of that house and were largely responsible for the great and glorious age named after them.

It was a period of English discovery and conquest. Literature and the arts flourished. It was the age of Shakespeare. In England interest was taken in purely domestic buildings for the first time. Henry VIII, a lover of the beautiful, had invited artisans from all over Europe to contribute their talents to the beautification of the English court, and the succeeding styles which predominated were an intermixture of French, Italian, and Flemish influence, modified by essentially Tudor tastes and the lingering effects of the Gothic.

It was an extravagant and showy period in every way. Ceremony and splendor. Great display. Dress was elaborate, and as usual, the furniture reflected the times in being more showy than comfortable.

Succeeding the English interpretation of Gothic, the English Renaissance style (or Tudor) was massive, straight-lined furniture of sturdy oak, elaborately carved. In comparison with the rich, curving, Renaissance ornament, however, it was comparatively crude in effect, but there is ample excuse for its heaviness when one considers the type of houses in which it was placed, and the habits, dress, and manners of the people who inhabited them. However, during the reign of Elizabeth a tendency toward lightening the furniture was observed, although at no time was there any suggestion for feminine daintiness. It was a furniture period of masculine superiority.

Identifiable characteristics of the Elizabethan are the huge, bulbous turnings on table legs and posts, large chests, huge beds, tables, and cupboards. Decorative motifs consisted of the Tudor arch Tudor rose, carved lozenges, fruit and floral patterns, human busts and bodies, and inlays in rare woods. Beds were canopied and hung with draperies, leg furniture always had underbracing, which served as foot rests, and tables were generally known as "refectory," oblong in shape, with extensions.



Tudor Rose



Bulbus Leg of Refectory Table

## Jacobean 1603-1689



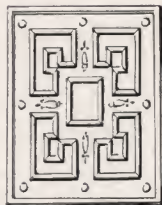
Flemish Scroll

The great Jacobean period in furniture (and in political history) followed the reign of Elizabeth. The period is named for King James I (the Latin: *Jacobus*) and really includes three periods — Early Jacobean or Early Stuart, Cromwellian, and Late Jacobean, which in turn also is called Charles II, Late Stuart, Restoration, and Carolean. In furniture, as in the manners and modes of the people, there was a considerable range in style and appearance.

Early Jacobean is a typically English style, more so than the Elizabethan which preceded it or the following eras, because it did not depend upon foreign influences. Developed from the Elizabethan, it was sturdy, straight-lined, and low, but less ornate than the period before.

Cromwell came into power after Charles I (who followed James I) was beheaded, and there then developed in England a furniture which reflected the somber Puritan severity of the times. It was plain, straight, rectangular, and austere, with no sense of luxury or frivolity.

The Commonwealth ended in 1660, at a time when America was being colonized and Charles II, the "Merry Monarch" who had been in exile in Flanders, returned. He brought back with him a taste for luxury and a great many artists and artisans of various nationalities. The people, tired of the stern frugality of the Cromwellian era, welcomed him, and the age gave way to gayety and riotous living.



Geometrical Panel  
Molding with Split  
Balusters

Furniture was at once sumptuously decorated, and although fundamentally still a straight-lined style, there was lavish use of the Flemish scroll, spiral turned legs, applied decoration of split balusters, geometrical moldings, and gorgeous needlework on the upholstery. The general effect was one of richness, as comfort and show became dominant desires.

It was at this time that walnut began to replace oak, and with this medium some of the world's greatest wood carving was achieved.



## 1688-1702 William and Mary

James II, who succeeded Charles II to the English throne, became unpopular and fled the country, leaving the crown to his daughter Mary. She married William of Holland, who promptly took over the prerogatives of ruler. Through him a strong Dutch influence was exerted on the country. Large numbers of courtiers came with him from the Netherlands, and they brought their own styles. England was tired of the heavy forms of the Jacobean and ready for a new style of furniture. The Dutch styles — lighter, more graceful, and more comfortable — appealed and were immediately accepted to be copied and adapted.

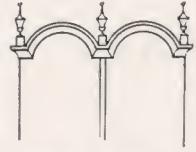
At the time many Huguenot craftsmen, who had been driven out of France, sought refuge in England. They were textile workers and cabinet makers, and they contributed a great deal toward making the new styles an improvement over the old.

Mary was domestic and her taste was good, and her influence was great. The widespread interest taken in needle-point work and embroideries owed its incception to her.

The style is distinguished by its graceful combination of straight and curved lines — lighter and more slender than the furniture of the former period. It is easily recognized by the turned legs with inverted cups, shaped and crossed stretchers, shaped aprons, and the arched and hooded tops of cabinets and backs of settees (now usually called "love seats".)

Carving was in evidence, but less than in preceding periods. The Dutch cockle-shell was a favorite motif. Marquetry was popular and exceedingly well done, and elaborate floral and seaweed patterns were used. Veneering first began to be used to any extent.

The style is well adapted for present day homes and has enjoyed much popularity from time to time.



Double Hooded Top



Hooded Top



Inverted Cup Leg

## Queen Anne 1702-1714



Cabriole Leg with  
Pod Foot

This style is practically the connecting link between the heavy, underbraced furniture of earlier English periods and the delicate and classic style of the Georgian makers. Queen Anne furniture has always enjoyed popularity in modern homes. It is light and graceful, yet possesses a commendable sturdiness. The legs, of course, are the most distinguishing mark — cabriole, and rendered in many different ways. Another typical Queen Anne feature is the solid, fiddle-shaped splat of the spoon-shaped chair backs, with the carved and rounded seat frames and cabriole legs devoid of stretchers. The shaped apron, the cockle-shell are typical. Lacquer work was very popular, and fine veneering was done on plain surfaces.

Queen Anne herself possessed little originality, and although the style bore her name, it could have flourished without royal sanction.

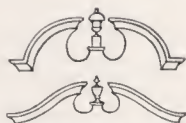
## Early Georgian 1714-1760



Cockle Shell

Georgian is not actually a period style which can be identified by individual forms and details. The style is similar to Queen Anne. The same forms were used with heavier effect and more elaborate ornamentation. But, strictly speaking, Georgian is more an era, or, rather, two eras in succession, which are termed Early Georgian and Late Georgian. These two eras cover the greater part of the eighteenth century, during which a succession of Georges beginning with George I) reigned in England, and it is from the kings, rather than the style, that the period takes its name.

The Early Georgian era began in the early part of the 18th century, soon after the time of Queen Anne, and extended toward the middle of the century, while the Late Georgian, beginning at that time, went well into the next century and ran concurrently with the lives and work of some of the great English designers of the "Golden Age." This was an age when the shape of a chair was not dictated by a monarch but could suit one's individual tastes.



Broken Pediments  
with Finials

To recognize this style, look for Queen Anne characteristics in heavier and more elaborate form, the broken pediment, lower and more square chair backs, ornamental knees on cabriole legs — such ornamental decorations as the cockle-shells, lion's head and paws, satyr-masks, cabochons, leaf and eagle-head terminations — carved with boldness and vigor.



## 1705-1779 Chippendale

Thomas Chippendale whose influence extended from about 1750 to 1780 was the first great cabinet-maker of the Georgian period and the first whose name became attached to a style. He was an artistic and practical man who became widely known as a designer, carver, and cabinet-maker, and, although it is said that he was more manufacturer than designer, the influence of his keen observation, wonderful versatility, and untiring energy advanced the refinement in furniture more than the combined efforts of his contemporaries.

His work is difficult to classify, for the reason that he composed in many styles, chose whatever he saw that fulfilled his artistic impulse, and made the most of whatever he attempted. Chippendale outdid the French in handling their own motifs, designed Queen Anne better than did the Dutch, assimilated Chinese detail with classical contour, and produced the distinctive "Chinese Chippendale."

His first efforts were severe Gothic-like reproductions, which is evident in chair backs and bookcases. But his second influence came from the French, from which he produced the effeminate delicacy of Louis XV and mounted it upon the structural solidity that was British in its simplicity. The third influence was the Chinese, with its abundant motifs of straight lines, fret work, and carved ornament.

Chippendale's chairs won greatest renown, and among those that have survived and retain high popularity are the "ladder back," "ribband back," and fretted backs of various designs. On Chinese models the legs were straight, but on others the front legs were usually cabriole of more pronounced curve than the French but more slender and refined than Queen Anne. The feet varied. There were the familiar claw and ball, which is identified with him, the dolphin, scroll, hoof, leaf, splay, club, pad, and plain. Carving is always a predominant ornament, and much of his work is recognizable by the "C" shapes, single, entwined, and inverted.

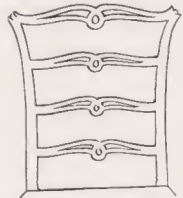
Although Chippendale made practically every article of furniture of the times, except the sideboard as we know it, his chairs, the tripod table with "pie-crust" edge or gallery, the claw and ball, the Chinese motifs, and his ornamental carving are characteristic of his work. And, he was the first designer to use mahogany extensively.



Claw and Ball Foot



Ribband Back



Type of Ladder Back

## HEPPLEWHITE (*Influence*) 1770-1790

George Hepplewhite, a London cabinet-maker and an original designer, established Hepplewhite and Company about the middle of the eighteenth century. Due to the patronage of George IV, when that monarch was Prince of Wales, the company acquired great prestige, and at the time of his death, in 1786, his work was as much sought after as that of Chippendale, although the volume of his production was nowhere near so great.



Bell Flower Husk

Hepplewhite developed an original and at the same time practical style in furniture, and his designs attained popularity in America as well as England despite the fact that his era extended over the same period occupied by the War of the Revolution.



Shield Shape  
Chair Back

The style of Hepplewhite was greatly influenced by Sheraton and the forms that he created during the period of Louis XIV of France, both of which Hepplewhite freely copied or adapted. The furniture was slender and well proportioned, as was that of Sheraton, but characterized by curves rather than straight lines. Heaviness and massive forms were distasteful to him, and the outstanding charm of his work was delicacy and daintiness based on sturdy English structural qualities. It was free from eccentricities and was based upon classic influence.

To recognize the style, look for elegant, graceful, straight-legged forms, serpentine fronts on cabinet pieces, concave, cut-in corners, shield shapes on the backs of chairs and mirrors. A peculiar, short, curved chair arm of original design, wheat ears, bell-flower husks, and — possibly a most identifying decoration — the three ostrich plumes tied together, known as Prince of Wales feathers, were characteristic of the style.



Prince of Wales  
Feathers

Hepplewhite was famous for his chairs. They all bore rare distinction and probably displayed his greatest originality. The shield-shaped chair back was the most distinctive, but also there were the hoop back, the interlacing hearts, and the oval. In regard to the chairs, a point to remember is that the backs were always supported by a rail above the seat, which was joined by slender, curved continuations of the back legs.

Carving is mostly absent; ornamentation came from painting, japanning, and inlay. However, the beauty of Hepplewhite furniture was proportion, not ornament. Mahogany and satinwood were the favored mediums.



Robert and James Adam, sons of a Scottish architect who worked in London during the last half of the eighteenth century, were contemporaries of Chippendale, Hepplewhite, and Sheraton. They were architects and designers, rather than craftsmen, and their classic furniture designs were executed by others. Classic, yes, because Robert Adam spent many years studying ancient Roman architectural remains. He became one of the greatest authorities on the subject, and the classic style which became known as "Adam," "The Brothers Adam," or "The Adephe" was the result. Also, they were designers and decorators of interiors, and the demand upon them for furniture to harmonize with their architectural commissions forced them to pass out the execution of these designs to contemporary craftsmen.

The Adam style was a most important influence. It introduced forms and motifs which were decidedly different than those to which England, or even France, had been accustomed. And there is little doubt but that the designers who fashioned the feminine fancies in furniture for Marie Antionette, as well as Hepplewhite, were strongly inspired by the conceptions of the Brothers Adam.

Difficulty is sometimes encountered in distinguishing Adam from Sheraton and Hepplewhite, because the brothers actually appropriated the forms and contours of the designers. One should learn to distinguish between the decorative motifs by which the style can be identified.

The style is slender, refined, and straight-lined, founded on classical types unearthed at Pompeii about this time. The legs were straight and tapering, and flat surfaces invariably were ornamented with inlays, painted decorations, and gilding. Small, round or oval shapes are generally seen, usually with fan-shape disks enclosed. Grooving and fluting is a characteristic. The Adam urn or vase, the classical lyre, are distinguishing marks, just as are the frequent Doric capitals, egg and dart moldings, classical figures, swags of drapery, floral pendants, drops of husks, fruits, and ram's heads.

The carving was in low relief and restrained. Mahogany was much used, with satinwood and other rare woods used for inlays.



Leg



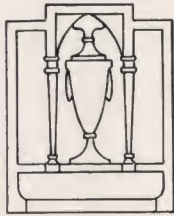
Urn



Swag of Drapery

## Sheraton 1750-1806

Thomas Sheraton was an English designer and cabinet-maker — the last of the great "Golden Age of Furniture" — a little later than Chippendale, contemporary of Hepplewhite and the Adam Brothers. He was an important influence during the latter part of the eighteenth and the early part of the nineteenth centuries, the beginning of the Napoleonic Era, with England and America at peace.



Chair Back

Sheraton was a great genius. He had many talents and was proficient as a designer, builder, publisher, preacher, author, and drawing teacher. Yet, he undertook so many enterprises and was such a poor business man that he died as he had lived in poverty and disappointment.



Disk

Sheraton's great love was the furniture forms and motifs of the Louis XVI period. These he frankly adopted, to which he then contributed his artistic knowledge, cabinet-maker's skill, and understanding of construction. The result was straight-lined symmetry and profusion of geometrical forms which are the index to his style. He took severe lines and so assembled them that the proportioning produced a thing of grace and beauty. His work showed dignity, refinement, and much restraint.



Leg

In ornamentation Sheraton believed that structure should be dominant. Therefore, his decorations were very restrained, delicate, and well-balanced. Inlay was his favorite decoration, and he employed many rare and beautiful woods. The carving was delicate and light. His sideboards and other cabinets are identified by tambour work (small sections of wood glued to a flexible surface). As for motifs, the oval was much used, as were the lyre, vase shapes and lattice work, swags, the conch shell, fan shapes, the star, square and round shapes, and water leaf patterns.

Sheraton's chairs were his most striking furniture patterns, and the square back with horizontal bars joined by vertical bars predominated as fillers.



## 1643-1715 Louis XIV (Quatorze)

This monarch, "the Grand," or "the Magnificent," ruled France for seventy-two years. It was a reign of unequalled splendor, and during the long period France became the leading nation of Europe. In England, the Jacobean was the vogue, Cromwell was soon to become Protector, the Restoration Period with Charles II and James II were yet to come, and before the reign of Louis XIV ended, England had seen William and Mary, Queen Anne, and the transition to Early Georgian styles.

Louis XIV established royal workshops, where his ideas in the arts and crafts could be executed. Through the Edict of Nantes, the best craftsmen-Huguenots from Flanders and Holland — flocked to his colors. It was the period of Gobelin tapestries and Mortlake fabrics, the day of Andre-Charles Boulle, master designer and worker in marquetry. It also was the time of Cardinals Mozarin and Richelieu and the king's favorite women: La Valliere, Madam de Montespan, and Madam de Maintenon, who actually advanced the art of the day. Under these circumstances, the style developed was regal and magnificent — large, severe, classical, symmetrical — decorated excessively from modern viewpoints, massive, formal, and dignified. It was a style of grandeur rather than comfort, which is more or less true of all Renaissance furniture, and the Louis XIV period began when the French Renaissance Period ceased. As with Tudor and Jacobean furniture, Louis XIV furniture possessed rather heavy legs some straight some cabriole the four legs of a chair being exactly alike and usually underbraced with X-shaped stretchers.

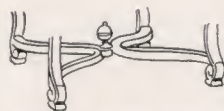
Chair backs were one of the distinguishing marks of the period. They were generally high, straight at the sides, and often straight across the top. Seats, too, were straight-sided.

The ornament was lavish but not extravagantly used. Types of decorations were carving, painting, gilding, inlay, lacquer, and metal mounts — a change from the preceding period, when carving was the sole type of decoration. The woods employed were oak, walnut, ebony, and chestnut, while rare woods were used for inlaying, together with tortoise shell, used as a veneer (Boulle work).

Characteristic pieces were chairs, settees, cabinets, commodes, desks, long salon tables, small tables, and canopied beds.



Square Leg



X-Shaped Stretchers

## Louis XV (Quinze) 1715-1774

The furniture period of this famous French monarch was one of sumptuous elegance and limitless luxury. It was essentially a gorgeous style of curves, naturalistic ornament of great richness, a boudoir style both sensual and sensuous — completely different from any other and easy to recognize.



Louis XV  
Cabriole Leg with  
Scroll Foot

Louis XV was the great-grandson of Louis XIV. He was but five years of age when the old, long-reigning king died, and during his minority the Duke of Orleans acted as Regent. During that time a transition period of furniture was apparent, which is called Regency, a worthy style but which has a less prominent place in furniture periods.

The young king grew up to be extravagant and profligate, and the court that surrounded him was grossly immoral although it was covered by an elegant refinement. The king himself had a succession of mistresses, each of whom strongly influenced fashions according to their whims. Contrasted with the riotous living of the court, the people as a whole lived in want and misery, and that discontent was finally to culminate in the French Revolution. Louis XV was not insensible to the growing menace, for it was he who uttered the famous remark, "After me, the deluge."

But, before the deluge descended, a great style was developed. Louis XV furniture was smaller in proportions than that of the preceding period. It was graceful. Everything was curved. The legs were always cabriole, richly ornamented. The test for any piece seems to have been its beauty, its comfort, its luxuriousness. It was a distinctly feminine style and the lines of the female figure were idealized. Classic ornamentation was supplanted by rococo, and design usually was not bi-symmetrical.



Apron

The upholstery as might be expected, consisted of rich fabrics — Gobelin tapestries, damasks, velvets, and brocatelles. Colors were lighter. The woods were mahogany and walnut, but much of it was painted white and gold and various delicate hues.

The famous "Bureau du Roi," a supreme achievement in furniture making, was completed during this time, after years of work by many of the nation's finest craftsmen.



## 1774-1793 Louis XVI (Seize)

Had Louis XVI been a more forceful and intelligent person, the French Revolution might have been averted. He was, however, a weakling, totally unsuited for his heavy responsibilities and his Queen, Marie Antionette, a frivolous aristocrat, in no way soothed the mounting temper of the populace.

In the furniture of the Louis XVI period there was a motif based on something deeper than the mere desire on the part of the decorators to evolve a new decorative style. The king realized that continued luxury and extravagance on the part of the court would surely ignite the smoldering spark, and there was a quick about-face. In fact, there never has been so complete and radical a change in furniture style and in interior decoration in so short a time.

The furniture was the essence of refinement. It was a return to simplicity. The over-elaboration of the sinuous Louis XV was replaced by the straight-lined classic in form and the chaste in decoration.

In Louis XV the straight line did not exist. In Louis XVI the straight line is the most outstanding characteristic. When employed, curves were broad and sweeping. Proportions were smaller, more slender. The ornament was dainty and effeminate.

Ornament was an important characteristic of this graceful style, and Marie Antionette, a child of good tastes, is said to have exerted strong influence in its development. Riesner, chief furniture and cabinet maker of the period, worked for her for twenty years. Carving, painting, lacquer, and inlay were much used. Fluting, reeding, and beading also were employed. The ornamentation was beautifully placed. There were many small, regular repeats with such motifs as wreaths and baskets of flowers, rope carvings, pendant husks, flaming torches, fluted columns, garlands, bouquets lyres, festoons, and urns.

In upholstery the fabrics were delicate with light colors, floral designs and stripes predominating. Mahogany was the favored wood, along with walnut and satinwood.



Floral Swag



Classic Ornament



Fluted Leg

## French Empire (Napoleonic) 1799-1830

Louis XVI was executed in 1793. Then came the "Reign of Terror," which overthrew the aristocracy. From that time until 1799 the affairs of France were conducted by the Directory, a period known as the Directoire, and continued until Napoleon was made Consul. Five years later he became Emperor.



A style of furniture and decoration then developed almost by royal edict. The delicate patterns of Marie Antoinette's choosing were replaced as rapidly as possible by a militarist, who loved pomp and show and grandeur and who found the people ready to accept anything that would not remind them of the nobility.

Napoleon's Egyptian campaign had much to do with that which followed. He took the keenest interest in antiquity, and the power and glory of ancient Rome held especial appeal. Various artists were commissioned to carry out ideas that would permit the "Little Corporal" to surround himself with this type—a style that was the least French of any French style.

The result was an imitation of ancient Greek, Roman, and Egyptian forms. The idea of the glorification of conquest was uppermost. The style was pompous, grandiose, heavy, and artificial.

The lines were mostly straight. The curves were simple. Plain surfaces were embellished with brass mounts and antique emblems. Metal feet, paws, and claw and ball were much used.

The motifs consisted of such stirring designs as the sword, shield, winged human figures, the thunder bolt of Jove, the lion, and eagle. The Egyptian sphinx was much in evidence. Also wings, cornucopias, the lyre, pineapple, and Napoleon's own personal emblems, such as stars, representing the conqueror, bees, representing industry, and wreaths enclosing the letter "N."



The chief wood employed was fine mahogany, although considerable rosewood and ebony was used.

The Napoleonic Empire practically brought to a close the "Golden Age of Furniture" in Europe, and its influence was felt in the young United States.



## 1660-1795 Colonial Styles

The furniture styles of Colonial America were a mixture of many styles, and to appreciate them properly one should be reasonably familiar with practically all of the English periods as well as the furniture of the Dutch.

America was a melting pot, and the furniture of the early days was the furniture of the colonists — an adaptation by the first and second generations of American settlers, mostly Dutch and English, of late seventeenth and eighteenth century styles, modified and simplified to serve the needs of the new environment. Thus is found colonial interpretations of Dutch, Elizabethan, and Jacobean which was the vogue in England about the time of the Pilgrims), William and Mary, Queen Anne (which was very popular in America), Early Georgian, and Chippendale — up to the Revolution.

With the landing of the Pilgrims, and there after, settlers brought some of their own possessions, and the pieces served as models when new articles were made. Different styles were evolved, because the colonists differed in thought and wealth. The furniture of the hard-pressed Puritans, for example, expressed the needs of their time. Later on, when the colonies became more settled and more prosperous, many fine pieces were imported to serve as models for the new American styles, which gradually emerged. Most pieces made in the earlier days were plainer, simpler, and sturdier than the foreign models. There was nothing complex about them, nothing frivolous, nothing unnecessary. It was straightforward, durable, and practical. Withal, it possessed great charm and graceful simplicity.

Materials included native woods, which were plentiful. Maple was interestingly used and is characteristic of American furniture alone. Mahogany was imported in 1710, and many fine pieces were made of it. Black walnut was popular.

The decoration was simple. Surfaces were kept plain. Spiral carvings and the pineapple finial (a symbol of hospitality) are associated with the period.

Among the more typical Colonial pieces are the gateleg table, tilt-top table, and butterfly table, the latter having originated in this country. Then of course, there are the Windsor chairs, ladder backs, slat backs, chests, lowboys, highboys, four-poster beds, secretaries, cabinets, desks, and hall clocks.



Windsor Chair

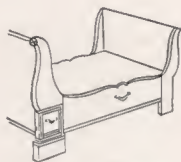


Highboy



Hall Clock with  
Broken Pediment  
and Flame Finial

## Early (or Federal) American 1795-1830



Sleigh Type Bed

Following the War of Independence there were no more colonies, and rigidly speaking, the term "Colonial" as applied to styles in furniture and architecture comes to an end. It was then that the Early American period begins, and includes the American Empire and a more recent period designated Federal. The era has been referred to as Post Colonial. Although America had sought the patterns of Chippendale, Sheraton, and contemporary designers, it appeared natural that following the war there should be an aversion to everything English. Then came the ascendancy of Napoleon, and with him a new style. With a sense of gratitude toward France for her aid in their struggle, they began to accept the new French Empire forms. Thus did the light, graceful forms of Sheraton, as interpreted by American craftsmen, gradually merge with the florid, pompous spirit of the French Empire, which resulted in a period in this country known as American Empire, although through a natural development it was far removed from its origin.



Pineapple Finial

Duncan Phyfe and other American designers saved American Empire from much of the clumsy debasement of the French forms, and although some is considered quite bad, much is very good, and that which came in the earlier part of the period is the best. The style enjoyed popularity for about thirty years. Unconventional contours, massive elements of construction, and spectacular treatment of its surfaces were characteristic. The cabinet work was rectangular. Straight and curved lines were both used, but generally a lavish massing of material substituted for good lines and finely wrought detail.

Mahogany was used almost to the exclusion of other woods. And the motifs included acanthus leaves, the lyre, the pineapple, the cornucopia, lion claw, bear paw, and winged griffin feet. However, carving took the place of much of the metal mounts used in France.

Characteristic pieces included sofas (very important); sideboards; center tables, generally of the pedestal type; light, graceful chairs, and four-post beds without canopies. "Sleigh" beds came into fashion, and the "Sleigh" type of construction appeared on other pieces. Modern bureaus with mirrors attached were first made at this time.



## 18th Century (in England and America)

The eighteenth century is rightly called "The Golden Age of Furniture." As has been pointed out on the preceding pages, this was the period in furniture design and craftsmanship that started about the time of Queen Anne and embraced the Early Georgian artists together with Chippendale, Adam, Hepplewhite, and Sheraton in England, the great artistic eras of the time of Louis XV and Louis XVI in France, and America's finest designers.

And there were other competent designers of the century, whose names did not attain the fame of the "Great Quartette" but whose contributions to the art of the time were worthy. Among those the more outstanding are Thomas Shearer, who was a contemporary of Sheraton and Hepplewhite and a co-worker with the latter, and Sir William Chambers, who spent considerable time studying Chinese art and who, not Chippendale, really introduced the vogue for Chinese art which the latter so skillfully adapted and used.

Ince and Mayhew were contemporaries of Chippendale, who did not succeed so well in copying the master. R. Manwaring also tried to follow Chippendale, whose works some authorities frown upon, and yet it was he who introduced certain details of chair ornamentation that later became identified with Chippendale.

Other English designers of the time were Copeland, Lock, Johnson Cruden, and Gillow, and in America William Savery was one of the outstanding.

The eighteenth century was full of swing. It was a restless age. It saw an awakening interest in science, art, and literature. The classic was revived. At this time the Royal Society and British Museum were founded. Englishmen traveled extensively, broadened their outlook, and created an interest in art collections.

It was at about the time of the death of Sheraton that the pendulum swung backward, and the high traditions of the eighteenth century ceased to hold the public taste. The puritanical refinement of the Victorian era finally brought the "Golden Age" to a full stop.



Bed Pillar



Bracket

## Duncan Phyfe 1795-1847

The story of Duncan Phyfe is almost the story of American Empire, because it was during this period that he did his greatest work, and certainly he was the greatest exponent of the style.



Chair Splat

Duncan Phyfe was the only American for whom a furniture period was named, and he was the only American to develop a distinctive style of his own, although, apace with other great designers, he chose from whatever sources he desired, adapted what he wanted, and made the modifications of his own creation that gave the finished piece individuality. His work is actually divided into two styles. The first was influenced by Adam, Hepplewhite, and Sheraton, the second by the French Empire style, which he improved upon; it was he who gave America some of its finest interpretations of "Empire." His decline came when he endeavored to design Victorian.



Lyre Splat Chair Back

Duncan Phyfe was born in Scotland. He came to this country in 1783, while still a boy, and eventually established a shop in New York. His work became popular and he was much sought after. At one time he employed more than a hundred workmen. His influence upon the lifting of American taste was great.

Duncan Phyfe is an elegant style, a combination of straight and curved lines in excellent proportion, with a fine feeling for line. Phyfe was a master of the curve, and his furniture with concave curves is especially regarded. It was the "furniture of polite society," slender in form, giving the effect of lowness. The structure was excellent, for Phyfe was a master cabinet-maker.



Pedestal with Curule Legs

Very typical of the Phyfe style is the lyre motif, which was used over and over again — in chair backs, pedestal bases, table-end supports, sofa arms — an American Empire characteristic. Chair backs also contained a shaped, horizontal bar, X-shaped pieces. Arms of chairs started near the top of the back and ended in a scroll, frequently with vase-shaped supports, after Sheraton.

In addition to the open-work lyre, other classical motifs were drapery, swags, crossed thunderbolts with bow knot, cornucopias, and various foliage motifs.

Carving was an important feature, with considerable reeding, which is typical of the style.



## Other American Designers

Casual explorers into the realm of Colonial and Early American furniture are likely to think of Duncan Phyfe as the only designer and maker of furniture during this period. He was, in fact, the only American designer whose name was attached to a style, but of late the works and names of many other craftsmen have come to light. Their productivity covers the period from approximately 1770 to the middle of the nineteenth century.

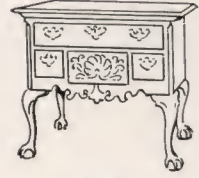
One of the better known was William Savery, a Philadelphia craftsman, who died in 1787, at the age of 65. Although the general manner of his work was borrowed from the fashionable English designers and he was strongly influenced by Chippendale, a certain nationalism appeared in his work, as it did in the work of many of his contemporaries.

Among these were James Gillingham, born in England, a Philadelphia resident, who has since been referred to as the "American Chippendale." There were Benjamin Randolph and Jacob Wayne, also of the Quaker City, the latter a great exponent of the Sheraton-Hepplewhite School.

Duncan Phyfe followed Savery, and there are even now many pieces attributed to Phyfe which are believed by some to have been made by Honore Lannuiet, who came from France in the 1790's, was supposed to have worked for Phyfe in New York, and later opened his own shop. Other carvers and cabinet-makers of Savery's time were Bernard and Jugiez, James Reynolds, John Elliott, and William Crisp, to name a few.

In Delaware James McDowell was outstanding. He worked for upward of fifty years. Andrew Brimmer was another.

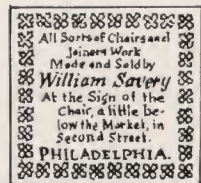
In New England there were many. It was at the turn of the century that William Lloyd, of Springfield, did his finest work in the manner of Sheraton and Hepplewhite. There were Samuel McIntyre, designer and master carver of Salem, Thomas Hitchcock, and, a little earlier, Luther Metcalf, who had apprenticed to Elisha Richardson and who later supplied furniture for the district between Boston and Providence.



Lowboy



Spiral Turning



Savery's Label

# A Chronology of Furniture Styles

## FRANCE

SOVEREIGN		DATE	STYLE	PRINCIPAL CHARACTERISTICS
		12th, 13th, and 14th Centuries	<i>Gothic</i> (Originated in France)	CONSTRUCTION: straight, heavy, ecclesiastical in type. Trestle tables, stools, chests, cupboards, paneled back and canopy chairs.
Louis XII		1498-1515	Woods: pine and oak	DETAILS: trefoil, quatrefoil, pointed arch, linenfold panels, lion paws, heavy stretchers, elaborate carving.
Francis I	Renaissance in France	1515-1547	<i>Francois Premier</i> Wood: oak	CONSTRUCTION: straight, smaller in scale and less massive than Italian Renaissance.
Henry II		1547-1549	<i>Henri Deux</i>	Marked progress in wood carving, tapestry weaving, and manufacture of textiles.
Henry IV		1589-1610	<i>Henri Quatre</i> Wood: walnut	Decline of Renaissance. Furniture less refined and overloaded with meaningless ornament.
Louis XIII		1610-1643	<i>Louis Treize</i>  Wood: walnut	CONSTRUCTION: straight and curved. DETAILS: scrolled or turned legs, spiral or twist turning, inlay, marquetry, upholstery becoming general.
Louis XIV		1643-1715	<i>Louis Quatorze</i>   Woods: oak, walnut, ebony	CONSTRUCTION: mainly straight, massive in scale, formal. High-backed, carved and upholstered chairs, commodes (cabinets), and marble-topped console tables of special interest. DETAILS: metal mounts, carving, painting, gilding, inlay, marquetry, lacquer, straight and curved stretchers, cloven hoofs.
The Regency		1715-1723	<i>Regence</i>	Transition from Louis Quatorze to Louis Quinze.
Louis XV		1715-1774	<i>Louis Quinze</i>  Woods: mahogany, walnut, ebony	CONSTRUCTION: curved line, elaborately decorated, expressing luxury, grace, and sensuous beauty. DETAILS: cabriole leg with French scroll foot, bombe-(swell) fronts draped canopies over beds, rococo scroll, carving, inlay, marquetry, painting, gilding, veneering, metal mounts.
Louis XVI		1774-1793	<i>Louis Seize</i>  Woods: walnut, mahogany, satinwood	CONSTRUCTION: straight line, small in scale, classic in detail. DETAILS: chair backs upholstered, carved, or caned. Legs straight, fluted or carved. Methods of decoration as in Louis XV period. Classical motifs including urns, pendant husks, lyres, oak leaves.
The Directory		1795-1799	<i>Directoire</i>	Transition from Louis XVI to Empire.
Napoleon		1799-1814	<i>Empire</i>	CONSTRUCTION: straight and curved. Proportions heavy, ponderous. DETAILS: Paw and claw feet, columns, wings, cornucopias, pineapples, brass and ormolu mounts, painting, gilding.



# ENGLAND

SOVEREIGN	DATE	STYLE	PRINCIPAL CHARACTERISTICS
Henry VII	1485-1509	<i>Gothic</i> Wood: oak	CONSTRUCTION: straight line, massive. Trestle tables, stools, benches, chests.
Henry VIII	English Renaissance 1509-1547 1558-1603	<i>Tudor</i> Wood: oak	CONSTRUCTION: straight, massive and formal.
Elizabeth		<i>Tudor or Elizabethan</i> Wood: oak	DETAILS: bulbous ornaments, Tudor rose, carving, linenfold paneling, Renaissance motifs.
James I	1603-1625	<i>Jacobean or Stuart</i>	CONSTRUCTION: straight, sturdy, squat. Draw-top, early gate-leg, and refectory tables, wainscot chairs, cupboards.
Charles I	1625-1649	Wood: oak	DETAILS: twisted wood, paneling, carvings, applied moldings and ornaments.
Cromwellian Era	1649-1660	<i>Commonwealth</i> Wood: oak	CONSTRUCTION: straight. Chairs with flw, square backs. Gate-leg tables and table chairs developed.
Charles II	1660-1685	<i>Carolean, Stuart, or Restoration</i>	CONSTRUCTION: straight except for lavish use of Flemish scroll.
James II	1685-1688	Walnut replacing oak	DETAILS: twist or spiral turning, cane backs and seats, carving, lacquer, marquetry, applied split balusters, upholstery, Spanish feet.
William and Mary	1688-1702	<i>William and Mary</i> Wood: walnut	CONSTRUCTION: curved lines, light graceful, adapted to human comfort.
Anne	1702-1714	<i>Queen Anne</i> Wood: walnut Mahogany appears	DETAILS: serpentine stretchers, bun feet, cup turnings, hood tops, shaped aprons, paneling, marquetry.
George I - III	1714-1820	<i>Early Georgian</i> Woods: walnut mahogany	CONSTRUCTION: curved line.
		<i>Georgian</i> Wood: mahogany	DETAILS: cabriole legs, club feet, solid splat, broken pediment, shell carvings.
		Woods: mahogany and satinwood	CONSTRUCTION: similar to Queen Anne.
		Woods: mahogany and satinwood	DETAILS: animal heads and paws, masks, swags, shells, scrolls, hoofs, lacquer, carving.
George IV	1820-1830	Woods: mahogany and satinwood	Style of Chippendale CONSTRUCTION: curved and straight.
		Woods: mahogany and satinwood	DETAILS: cabriole legs, claw and ball foot, pierced splat, ladder back, Chinese fret, carving of finest type.
		Woods: mahogany and satinwood	Style of Hepplewhite CONSTRUCTION: curved, except chair legs.
		Woods: mahogany and satinwood	DETAILS: shield and oval chair backs, square tapered legs, spade feet, serpentine fronts, painting, inlay, veneer.
George IV	1820-1830	Woods: mahogany and satinwood	Style of Adam Brothers CONSTRUCTION: straight, small in scale.
		Woods: mahogany and satinwood	DETAILS: legs square and tapered, or round and fluted. Oval and wheel backs, urn finials and other classic motifs, painting, inlay, carving.
		Woods: mahogany and satinwood	Style of Sheraton CONSTRUCTION: straight line.
		Woods: mahogany and satinwood	DETAILS: chair backs square or ob-long, legs tapered, square or round, turning, inlay, fluting, reeding.
George IV	1820-1830	<i>Empire</i> Wood: mahogany	CONSTRUCTION: straight and curved. A debased form of French Empire.

## AMERICA

HISTORICAL FACTS	DATE	STYLE	PRINCIPAL CHARACTERISTICS
Jamestown Colony	1607	<i>Colonial</i>	CONSTRUCTION: straight, sturdy, in the Elizabethan and Jacobean traditions.
Landing of Pilgrims	1620		Brewster and Carver chairs, the frames filled with spindles, also slat back chairs, from 1620.
Massachusetts Colony founded by Puritans	1630	Woods: oak, pine, maple, ash, hickory	Trestle and gate-leg tables, chests, carved and paneled, oak with pine lids, court and press cupboards. 1640-1680 Sunflower chests produced in Connecticut 1660-1680.
Stamp Act	1765		DETAILS: applied split spindles and bosses. Flemish paneling, carving, turning. Rush seats common.
Battle of Bunker Hill	1775		Charles II type of chair, high, narrow backs and scrolled legs, 1666-1695. Apple or pear wood, usually painted. Butterfly tables about 1670.
Declaration of Independence	1776	Mahogany introduced 1710	Hadley chests, carved and painted, produced in the Massachusetts Colony 1690-1710. William and Mary and Queen Anne types introduced.
Alliance with France	1778	<i>Georgian Styles, Early American</i>	Secretaries, corner cupboards, Windsor and wing chairs, high boys, low boys and dressers popular.
Cornwallis' Surrender	1781	Woods: mahogany, cherry, gum, walnut, curly maple	Chippendale, Sheraton, Adam and Hepplewhite influence strongly evident in American products, but the designs were simplified and inlay was usually replaced with carving.
Constitution of United States	1789		Block front desks and secretaries, sideboards, piecrust tables.
War with England	1812	<i>American Empire</i>	Chests of drawers with serpentine fronts and bracket or ball and claw feet 1760-1775. Sideboards about 1788.
		( <i>Duncan Phyfe</i> 1810-1820)	CONSTRUCTION: curved and straight, massive and often clumsy. High and low four-posters with pineapple finials, sleigh beds, bureaus, chests and sideboards with fluted or twisted columns, lion paw feet, and swell fronts. Sofas with lion paw, eagle claw, or cornucopia supports and scrolled ends. Stenciled furniture about 1820.
		Wood: mahogany	DETAILS: as French Empire, carving taking place of metal mounts.



